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सम्पादकीय

'प्राग्धारा' के चौथे अंक को अपने तपोज्ञान से आलोकित करने वाले मनीषियों में अग्रणी हैं:- श्री कृष्ण देव, डा० रत्न चन्द्र अग्रवाल, पद्मश्री, डा० सतीश चन्द्र काला, डा० नील कण्ठ पुरुषोत्तम जोशी, प्रो० किरण कुमार थपल्याल, प्रो० पुरुषोत्तम सिंह और डा० एच० एन० सिंह। प्रारम्भिक तीन लेखों में सरयू पार के उत्तर प्रदेश में खोजी जा रही प्राचीन सांस्कृतिक कड़ियों की नवीनतम सूचनाएं समाहित हैं। तद्न्तर्गत सिद्धार्थनगर, बस्ती और गोरखपुर जिलों में हाल ही में चलाये गये सर्वेक्षण और उत्खनन की उपलब्धियों पर प्रकाश डाला गया है। इमली डीह के उत्खनन से इस क्षेत्र की ताम्राश्म युगीन और उससे पूर्व की संस्कृतियों के अस्तित्व के दुर्लभ साक्ष्य मिले हैं। इसके अतिरिक्त सर्वेक्षणों से प्रकाश में लाये गये लगभग 125 पुरास्थलों का समेकित विवरण अग्रेत्तर शोध-कार्य में सहायक होगा। इस क्षेत्र में किये जा रहे अध्ययनों के विस्तृत और सिलसिलेवार विवरण 'प्राग्धारा' के चार अंको में लगातार प्रकाशित हुए हैं, जिसके कारण ये अंक इस क्षेत्र पर शोध-कार्य करने वालों के लिये अत्यन्त उपयोगी एवं संग्रहणीय हो गये हैं।

डा० जोशी, डा० अग्रवाल और डा० शीतला प्रसाद तिवारी जैसे कलम-धर्मियों ने अपनी संस्कृति के विविध आयामों को जन-भाषा में उजागर किया है। डा० जोशी ने अपने लेख में स्मृतियों का सार निचोड़ कर प्राचीन भारतीय कृषि के विभिन्न पक्षों पर बड़ी ही उपयोगी सामग्री उपलब्ध करायी है। हमारा सौभाग्य है कि हर अंक के लिये वे अपने सर्वाधिक श्रम का आशीर्वाद प्रदान कर रहे हैं। डा० अग्रवाल ने प्रतिहार राजाओं की भगवती-भक्ति पर प्रकाश डाला है। डा०शीतला प्रसाद तिवारी के लेखों में भाषागत लालित्य, विषय का मण्डन-खण्डन और निष्कर्षों की स्थापना के साधिकार प्रयोग का आनन्द सहज ही मिलता चलता है।

मूसानगर-सर्वेक्षण पर आधारित लेख में कानपुर देहात जिले के यमुना किनारे की घाटमपुर और भोगिनीपुर तहसीलों के लगभग 250 वर्ग कि०मी० क्षेत्र में पुरास्थलों का विवरण दिया गया है। इसमें उल्लिखित अधिकांश स्थलों के विषय में, इस लेख के माध्यम से, पहली बार जानकारी मिल रही है। इस क्षेत्र के पुरास्थलों से मिले अवशेषों में यहां नवाश्म और ताम्राश्म युगीन संस्कृतियों के रहे होने की संभावनाएं बढ़ी हैं।

आन्ध्र प्रदेश की श्रीशैलम परियोजना के अन्तर्गत मन्दिरों के स्थानान्तरण की सूचनाएं समाचार-पत्रिकाओं के माध्यम से मिलती रही हैं, लेकिन पूरी प्रक्रिया की प्रमाणिक जानकारी लम्बी अवधि से प्रतीक्षित रही है। हमारे अनुरोध पर डा० एच० एन० सिंह ने 'प्राग्धारा-3' और '4' में इस अभियान पर दो विस्तृत लेख उपलब्ध करा कर "सैलवेज आर्किओलोजी" के एक अभिनव अध्याय का लोकार्पण किया है।

भारतीय पुरातत्व के शलाका पुरुष श्री कृष्ण देव जी का "उ० प्र० के वास्तु" विषयक लेख इस प्रदेश में अब तक इस विषय में हुए कार्यों की सम्यक समीक्षा करके अग्रेत्तर कार्ययोजना बनाने के लिये अत्यन्त उपयोगी है।

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उन्होंने यह लेख पुरातत्व संगठन द्वारा अक्तूबर, 1990 में आयोजित संगोष्ठी में प्रस्तुत किया था।

देश की राजधानी दिल्ली पर सबकी आखें टिकी रहती हैं, आये दिन वहां कुछ न कुछ नया और आकर्षक होता ही रहता है। आजकल वहां राजा अनंग पाल की 'दिल्ली' की खुदायी के बड़े हल्ले हैं। अखबारों में, दूरदर्शन पर इसके चर्चे हैं। यहां की खुदाई करा रहे डा० मणी ने इसकी उपलब्धियों को प्रकाशित कराने का माध्यम मुख्यतः 'प्राग्धारा' को ही बनाया है। अब तक इस पत्रिका में, इस विषय पर, तीन लेख प्रकाशित हो चुके हैं। लेखों की उपादेयता की दृष्टि से उनके साथ पर्याप्त छायाचित्र भी सम्मिलित हैं। इसलिये दिल्ली में रुचि रखने वालों के लिये भी अब 'प्राग्धारा' में डुबकी लगाए बिना निंस्तार नहीं रहा।

सम्भल, जिला मुरादाबाद से हाल ही में एक नया प्रतिहार ताम्र-लेख मिला है। इस लेख का पाठ और अन्य विवरण पहली बार इस अंक में प्रकाशित हो रहे हैं। डा० दूबे के इस योगदान से प्रतिहार कालीन इतिहास के अनेक नये तथ्य ज्ञात होगें। डा० अमर सिंह के लेख में मध्य भारत की जैन तीर्थंकर प्रतिमाओं की विशिष्टियों की विवेचना की गयी है।

डा० काला और डा० के०एस० शुक्ल के लेख कन्नौज और नेवल से प्राप्त दुर्लभ मृण्मूर्तियों से साक्षात्कार करा रहे हैं। जहां कन्नौज की कृतियां कलात्मक दृष्टि से अत्यन्त सुन्दर हैं, वहीं नेवल की मूर्ति अपनी विषय-वस्तु की दृष्टि से दुर्लभतम् है, जिसमें एक सुन्दर मुखाकृति पर कोटर से बाहर लटकती हुई आँखों का बड़ा ही स्वाभाविक निरुपण किया गया है। मृण्मूर्तियों के कुछ अन्य विलक्षण उदाहरण मूसानगर से सम्बन्धित लेख के साथ भी प्रकाशित किये गये हैं। कुल मिलाकर यह सब सामग्री मृण्मूर्ति -कला के नये आयाम प्रस्तुत कर रही है।

डा० अमरेन्द्र नाथ और श्री इन्दु प्रकाश कुछ मुद्रा-छापों के विषय में अवगत करा रहे हैं। डा० ललित कुमार ने धातु-प्रतिमाओं को ढालने की तकनीक पर ध्यान केन्द्रित किया है। उनके लेख से इस कला के विषय में बड़ी महत्वपूर्ण जानकारी मिल रही है।

भारतीय पुरातत्व सर्वेक्षण और अन्य राज्यों के पुराविदों से 'प्राग्धारा' के लिये प्राप्त हो रहे लेखों से राज्य और केन्द्र के पारस्परिक समन्वय और सहयोग को बल मिला है। कदाचित यह पहल-केन्द्र से राज्य और राज्य से केन्द्र की ओर- एक अभिनव प्रयोग है। इसके लिये विद्वान लेखकों के प्रति आभार व्यक्त करते हुए सभी पुराविदों से अनुरोध है कि अपने अभियानों से सम्बन्धित लेख 'प्राग्धारा' में प्रकाशन हेतु भेजकर इसकी उपयोगिता बढ़ाने में अपना बहुमूल्य योगदान करें।

इस अंक के प्रकाशन के लिये समय से व्यय की स्वीकृति प्रदान करने हेतु हम सुश्री नीता चौधरी, सचिव, सांस्कृतिक कार्य, उ०प्र० शासन के विशेष रुप से आभारी हैं। अन्य औपचारिकताओं के शीघ्र निस्तारण के लिये संयुक्त सचिव श्री चन्द्र मोहन बेरी, संयुक्त निदेशक श्री अरविन्द नारायण मिश्र, सहायक निदेशक श्री अजय कुमार अग्रवाल तथा शासन और निदेशालय के सभी कर्मियों के प्रति पुरातत्व परिवार हार्दिक आभार व्यक्त करता है।

पत्रिका के संपादन-मुद्रण में सहज भाव और परिश्रम से लगे रहने वाले श्री गिरीश चन्द्र सिंह ने पूर्व की

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भांति इस बार भी कोई कसर नहीं रखी हैं। इसका स्तर इस सन्दर्भ में उनके कृतित्व का स्वतः प्रमाण है।

पुरातत्व संगठन के सहकर्मियों डा० अम्बिका प्रसाद सिंह, अन्वेषण सहायक ने प्रूफ का मिलान करने और श्री बलराम कृष्ण, मानचित्रकार एवं मनमोहन डिमरी, सर्वेयर ने नक्शे और ड्राइंग तैयार करके पत्रिका को स्तरीय बनाने में सहयोग किया है। सुश्री गीता साही, श्री महावीर, और श्री शिव कुमार ने टंकण और श्री राजेश ने फोटोस्टेट से सम्बन्धित कार्य कुशलता पूर्वक सम्पादित किये। इन सबका सहयोग स्मरणीय है।

सबके श्रम को सफल बनाकर पत्रिका के उत्तम मुद्रण के लिये हम मेसर्स प्रतिभा प्रेस के प्रति आभार ज्ञापित करते हैं।

सम्पादक

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श्रद्धाञ्जलि

डा० शीतला प्रसाद तिवारी

28 जनवरी, 1944 27 दिसम्बर, 1993

उंचे पूरे कद के डा० शीतला प्रसाद तिवारी मिलने वालों को पहली मुलाकात में ही प्रभावित कर लेते। उनके हाव-भाव और बोल-चाल में जबरदस्त आत्मविश्वास झलकता। उनके वक्तव्य विद्वता और सहजता से भरे रहते। देशज और संस्कृतनिष्ठ भाषा का साधिकार प्रयोग उनके गांव और शिक्षा के संस्कारों का परिचय कराते। अपना पक्ष रखते समय तर्कसंगत तथ्यों के प्रस्तुतीकरण में तने हुए, और औरों के शोध-पूर्ण निष्कर्षों की विनीत सराहना, उनके व्यक्तित्व के मुखर आयाम थे। उत्तर प्रदेश के सुल्तानपुर जिले की मुसाफिरखाना तहसील के भनौली ग्राम में 28 जनवरी, सन् 1944 में उनका जन्म हुआ था।

डा० तिवारी ने निजी समस्याओं से जूझते हुए सन् 1969 में लखनऊ विश्वविद्यालय से प्राचीन भारतीय इतिहास एवं पुरातत्व विषय में प्रथम श्रेणी में स्नातकोत्तर की उपाधि अर्जित की। 1971 में उन्होंने राष्ट्रीय संग्रहालय, नयी दिल्ली में कार्यभार ग्रहण किया और 1977 तक वहीं सेवारत रहे। मैसूर में अधीक्षण पुराभिलेखविद् के पद पर कार्यरत रहे। इसी बीच कुछ अवधि के लिए उन्होंने इलाहाबाद संग्रहालय का कार्य संचालन किया। 1993 में कुछ समय के लिए भारतीय पुरातत्व सर्वेक्षण के दिल्ली मुख्यालय से भी सम्बद्ध रहे।

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राष्ट्रीय संग्रहालय की कार्य–अवधि में ही नीदर लैंड सरकार की "रेसीप्रोकल फैलोशिप" ग्रहण करके डा० तिवारी ने 1973–77 तक एम्सटर्डम विश्वविद्यालय से दक्षिण–पूर्व एशियायी कला और पुरातत्व विषय का विशेष अध्ययन किया। इस लम्बे प्रवास में उन्होनें यूरोप के संग्रहालयों में संग्रहीत कलाकृतियों के अध्ययन के साथ–साथ हिन्दू प्रतिमा विज्ञान, पुराभिलेख, संस्कृत और मुद्राशास्त्र आदि विषयों पर कई विश्वविद्यालयों यथा–लिली (फ्रान्स), ब्रुसेल्स (बेल्जियम), एम्सटर्डम (नीदरलैण्ड) आदि में व्याख्यान दिये।

1983 में उन्होनें भोपाल विश्वविद्यालय से "रॉयल अटेण्डेन्टस इन ऐन्शेन्ट इण्डियन लिटरेचर, एपीग्राफी एण्ड आर्ट" विषय पर पी०एच०डी० की डिग्री प्राप्त की। उन्हें हिन्दी, अंग्रेजी, संस्कृत और "डच" भाषाओं का अच्छा ज्ञान था। इसके अतिरिक्त वे कन्नड़ बोलना भी जानते थे।

वे "इण्टरनेशनल कौन्सिल ऑफ म्यूजियम्स" (आइकाम), "म्यूजियम एसोसियेशन ऑफ इण्डिया", "आर्कियोलाजिकल सोसाइटी ऑफ इण्डिया", "एपीग्राफिकल सोसाइटी ऑफ इण्डिया" आदि अनेक संस्थाओं से सक्रिय रुप से सम्बद्ध रहे। लगभग 90 शोध–पत्रों के अतिरिक्त उन्होनें प्रमुखतः "हिन्दू आईकनोग्राफी" (1978), "कल्चरल हेरिटेज ऑफ पर्सनल नेम्स एण्ड संस्कृत लिटरेचर" (1982), "नूपुर द एन्कलेट इन इण्डियन लिटरेचर, एपीग्राफी एण्ड आर्ट" (1986), "कान्ट्रीब्यूशन्स ऑफ संस्कृत इन्सक्रिप्शन्स टू लेक्सिकोग्राफी" (1984). "ए कॉपर प्लेट होर्ड ऑफ दि गुप्ता पीरियड फ्राम बाघ" (1990), "द यक्षाज एण्ड यक्ष गणाज" (1991) जैसी कृतियों का प्रणयन कर भारतीय–विद्या के अध्ययन में महत्वपूर्ण योगदान किया। इसके अतिरिक्त उनकी पांच अन्य रचनाओं के प्रकाशन की कार्यवाही चल रही थी। पता नहीं चल सका है कि क्या प्रगति हुई। इनके शीर्षक इस प्रकार हैं– "कल्चरल ऐस्पेक्टस ऑफ द जूनागढ़ इन्सक्रिप्शन ऑफ रुद्रदामन", "संस्कृत अभिलेखों में वर्णित शिव का मंगल स्वरुप," "द इवोल्यूशन ऑफ ब्राह्मी न्यूमेरल्स", "रमणी श्रृंगार में बिन्दी", "हिन्दू आर्ट ऑफ कैलीग्राफी"।

प्राच्य लेखों के सागर में गोता लगाकर मणिक-मुक्ता पाने तक ही नहीं, उन्हें पिरो कर मोहक मालाएं गूँथने में भी सिद्धहस्त होने का परिचय उनके लेखों से मिलता है। उन्होंने ज्यादातर अंग्रेजी में लिखा, इधर उनका रुझान अपनी भाषा की ओर होने लगा था। इस बीच उन्होंने 'प्राग्धारा' के हर एक अंक के लिए कम से कम एक लेख हिन्दी में लिखने का संकल्प ले लिया था। उनके इन लेखों के रसास्वादन से छक कर और अधिक पाने की लालसा जब घनी हो चली तो ऐसी विडम्बना घटी कि–"वही सो गये दास्ताँ कहते–कहते।"

पिछली बार आये थे तो हमारे सहयोग से "एपीग्राफिकल सोसाइटी ऑफ इण्डिया" का वार्षिक सम्मेलन लखनऊ में कराने की योजना बना कर गये थे। विभाग से भी इस हेतु व्यय की स्वीकृति मिल गयी। दिल्ली से फोन आया तो, 27 दिसम्बर 1993 को, उनके चल ही देने की खबर आयी। सब सपना हो गया। हमारे, हमारी 'प्राग्धारा', हमारे विषय और इस देश के लिए बड़ा सा टीसता हुआ शून्य छोड़ गये। उन जैसे प्रेरक, प्रशंसक, विद्वान और सहज अग्रज अब कहां मिलेंगे? बहुत कम दिन उनका स्नेह मिल सका। ईश्वर भी कैसे–कैसे छलावे करता है, या तो ऐसे लोगों से मिलाता ही नहीं, और अगर मिलाने का योग बनाया तो प्यास जगकार सूखा लाने का खेल क्यों खेला? उनकी उम्र अभी जाने की तो नहीं थी।

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उनकी आत्मा को शान्ति प्रदान करने की कामना व्यक्त करने के अलावा हम कुछ न कुछ कर सके। 'प्राग्धारा' में जन-भाषा में लेखों के प्रकाशन की परम्परा बनाये रख कर शायद हम कुछ कर सकें। हमारे इस प्रयास को सफल बनाने हेतु इस भाषा पर अधिकार रखने वाले पुराविद् निश्चय ही बहुत कुछ कर सकते हैं।

पुरातत्व परिवार

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विषय सूची : CONTENTS

1.	Explorations in districts Basti and Sidharthanagar in the Saryupar Plains of Eastern Uttar Pradesh	Birendra Pratap Singh Ravindra Kumar	1
2.	Explorations along the Ami river and in its nearby areas in districts Sidhartha Nagar, Basti & Gorakhpur	R. Tewari R.K. Srivastava	13
3.	Further Excavations at Imlidih Khurd – 1993 (Second Preliminary Report)	Purushottam Singh	41
4.	मूसानगर क्षेत्र में पुरातात्विक सर्वेक्षण : जिला कानपुर देहात	राकेश तिवारी राकेश कुमार श्रीवास्तव	49
5.	Further Excavations at the citadel of Lal Kot and Anang Tal (New Delhi) 1992–93	B. R. Mani	73
6.	Śreṇībala	Kiran Kumar Thaplyal	83
7.	स्मृतियों में कृषि	नील कण्ठ पुरुषोत्तम जोशी	91
8.	अत्र कथंचिद् लिखिते	शीतला प्रसाद तिवारी	101
9.	Sambhal Copper–plate of Nāgabhaṭa II; Vikrama Samvat 885	D.P. Dubey	105
10.	कन्दुका बिन्दुकाख्या	शीतला प्रसाद तिवारी	111
11.	Three Sealings Attributed To A Better Half	Amrendra Nath	117
12.	Architecture in Uttar Pradesh	Krishna Deva	121
13.	Pārśvanātha in Central Indian Art	Amar Singh	127
14.	Technique of Hollow Bronze Casting in Western India	Lalit Kumar	137
15.	Salvage Archaeology–II : Transplantation of Kudavelli Sangamesvara Swamy Temple at Alampur Distt. Mahaboob Nagar Andhra–Pradesh (Under Srisallam Hydro–Electric Project)	H.N. Singh	141
16.	पालि चुल्लवग्ग में विहार-वास्तु : एक अध्ययन	अंगने लाल	171

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17. Authors of The O.C.P. — R.C. Gaur — 185

Notes:

18. Interesting Terracottas from North India — S.C. Kala — 189

19. A Unique Terracotta Head from Sanchānkoṭa — K.S. Shukla — 190

20. प्रतिहार शासकों के ताम्रपत्रों में भगवती — रत्न चन्द्र अग्रवाल — 191

21. An Interesting Clay Seal From Erich : Distt. Jhansi, U.P. — Indu Prakash — 193

22. A Newly Discovered Rock-Cut-Pit in Almorā District of Kumāun Hills — S.K. Dubey — 195

23. **Abstracts** in English of Hindi Articles — 197

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ARTICLES

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Explorations in districts Basti and Sidharthanagar in the Saryupar Plains of Eastern Uttar Pradesh.

Birendra Pratap Singh
Ravindra Kumar

Explorations in districts Basti and Sidharthanagar were conducted with an objective to understand the settlement pattern of the cultures of the region.[1] In recent years Basti has been split up into two districts viz., Sidharthanagar and Basti. Both the districts form part of the Saryupar plains." Many small streams rushing down from the lower hills or rising in Nepal Tarai, water this tract, chief among them being Burhi or 'old' Rapti, the Banganga, and the Jamwar. South of the Rapti the central plateau of the district extends almost to the Ghaghra and is drained chiefly by the Kuwana, which has course parallel to the Rapti and Ghaghra. The Katnehia, Rawai and Manwar are the principal tributaries of the Kuwana. There are many natural lakes or depressions often formed in the old beds of rivers, the largest being the Bakhira, Chanda, pąthra, Chaura and Jasoia tals"[2].

A brief resume of previous work done in the region has already been presented elsewhere.[3] Studies of explored material and identification of Siswania site has also been recently published.[4] Amongst the recent work conducted in the region are the excavations at Sohgaura, Narhan and Imlidih which throw important light on the archaeology of Saryupar plains. Here in this context the result of the last mentioned site is important in revealing a separate horizon of the black and red ware desposit in the earliest level of the site.[5] It may, however, be pointed out that an independent cultural horizon prior to the black-and-red ware deposit has already been brought to light at Sohgaura and designated as 'Neolithic.'[6] One finds it difficult to suggest whether the material ramains of Imlidih are similar to the one already reported at Sohgaura or respresent an altogether different cultural stage in the Saryupar plains.

A general account of the results of the exploration done in the region is mentioned below.

1. CHHARAUNCHA (Lat.26^{0}44' 30" N, Long.82^{0} 46'E)

The site is situated on the left bank of river Kuwana in Basti sadar tahsil and can be approached from Basti-Mahso road. The mound is disturbed due to extensive cultivation and hence its dimension could not be ascertained. The pottery collected from the site constituted mainly black slipped ware, red ware and coarse grey ware. The study revealed that the site was occupied during the early and late phases of NBP and Kushan period.

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2. KABRA (lat.26^{0} 45'50"N, Long. 82^{0}52'30"E)

The site is adjoined on the north by Sagra *tal* and on the west by Pokhra *tal.* Due to cultivation it is mostly flattened, however, at one place 2-3 M thick occupational deposit is noted. The approximate dimension is 150 m. east- west and 170 m. north-south. Black slipped ware, red ware and coarse grey ware are the main pottery recovered from the site. The assemblage suggest Sunga-Kushana occupation.

3. KANDAR KHAS (Lat.26^{0} 48'25"N, Long. 82^{0}48'E)

The mound is situated west of Sivasagar *tal* which can be approached from Basti-Gorakhpur road. It extends in an area roughly 400m. east-west and 300m. north-south with habitational deposit of roughly 3 to 4 m. Red ware, fine grey ware, coarse grey ware and black slipped ware were picked up from the mound. Among the important shapes mention may be made of lipped basin and incurved bowls in red ware. Other finds include terracotta dabber, pestle, stopper and ghat-shaped bead. It may be assigned to Sunga-Kushana period.

4. NARIAON(Lat.26^{0}48'20"N, Long. 82^{0}51'E)

The site is located on the southern side of Nariaon *Tal* which joins Katnehia *nala.* One can reach to the site from Urwara which is situated on Basti-Gorakhpur road. It extends roughly in an area of 1 sq.km. having an occupational deposit of 5-6 m. The main ceramic industries recovered are NBPW, black slipped ware, coarse grey ware and red ware. Among noteworthy shapes met with in black slipped ware included straight sided bowl, convex bowl with featureless rim and dishes of varying profiles. Quite a few sherds of painted NBP ware were also picked up. In the red ware, principal type are deep bowl, ink-pot type lid, pedestalled bowl recalling identical specimen from Khairadih III, lipped basin, vases with clubbed rim and pan with stud or long handle. Other finds included terracotta pestles, arecanut beads, bicone beads, balls and animal figurines. Besides a few stone chips and iron ore were also collected. On the basis of the material remains the site is ascribable to early and late phases of NBP and Kushana period.

5. ORAI (Lat.26^{0}44'30"N. Long. 82^{0} 48'20" E.)

The site is located near three *tals* viz., Mansukhwa *tal*, Rajaya *tal* and Baisukhia *tal.* It can be visited from Gopalpur, which is situated roughly 2km. away from Mahso. It is well preserved and most extensive site which occupies roughly an area of 1.5 sq. Km. having habitational deposit of about 4-5 m. Red ware and black slipped ware are the main pottery. Quite a few sherds of black-and-red ware have also been collected from the site. The important types met with in red ware are vases with long handle, incurved bowls, and stamped pottery. Besides, stone and terracotta pestles were also picked-up. The assemblage betrays Sunga-Kushana level at the site. It is rich in Kushana level and have yielded same class of pottery as recovered from the excavations of Khairadih III. It is one of the most noteworthy settlements so far explored in the region.

6. SUSIPAR(NORTH) (Lat. 26^{0}44'10"N. Long. 82^{0}46' E.)

It is situated on the left bank of the Kuwana river in the Basti sadar tahsil. The site extends in about 400 m. east-west and 300 m—north-south and has a cultural deposit of roughly 2-3 m. It is represented by Kushana pottery, important shapes encountered are vessels with lug handle, ink-pot type lid, incurved bowls etc.

7. SUSIPAR(SOUTH) (Lat.26^{0}44'10" N., Long. 82^{0}46'E.)

The approximate dimension of the site is 500 m. east-west and 400 m-north-south and has a cultural deposit roughly of 2-3 m. The site was brought to light earlier[7] and reported cord impressed pottery, black-and-red ware, black slipped ware, grey ware and red ware along with microliths. Susipar was revisited by the present authors. There are two localities Susipar north (as mentioned earlier) and Susipar south. Both are situated on the left bank of the river Kuwana. Susipar south is represented by early and late phases of NBP and Kushana pottery. The pottery collected from the site included red ware, black slipped ware and grey ware. Noteworthy pottery types included vessels with long handle, ink-pot type lid, knobhead lid, incurved bowls, basins with thickened rim and convex sides, vases with

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thickened rim and narrow neck and long neck with clubbed rim. Besides a bead of chalcedony and stone chips were also collected. Neither the microlith nor the corded ware was found. The stone chips recovered from the site in al likelihood are debitage of beads. The assemblage at most suggest existence of early and late phases of NBP at the site and hence the view that the neolithic and chalcolithic (Kakoria-Magha phase) are represented needs revision of the view.

8. UNCHGAON (Lat.26°48'20"N, Long. 82°52'E)

The site is situated near Jogibir *tal* in the Basti sadar tahsil. It can be approached from Unchgaon railway crossing via Basti-Gorakhpur road. The site extends in an area of about 250 m. east-west and 200 m. north-south with an occupational deposit of 5 to 6 m. The surface finds included red ware, black slipped ware and coarse grey ware. Noteworthy shapes are knobbed lids and convex sided bowls respectively in the first and second wares. Terracotta human figurines showing foreign ethnic features and glass bangles are other finds of the site. The site is ascribable to the Sunga-Kushana period.

9. BAIDAULAGARH (Lat. 27°11'30"N, Long.82° 39'50"E)

It is located on the right bank of river Rapti which turns approximately 500 m. away from the mound. The dimension could not be ascertained as major portion has been washed away by river Rapti and the remaining portion is under intensive cultivation. It is probably a single culture site of Kushana period.

10. BHARI (Lat.27°8'N, Long.82°42'E)

The mound is situated near a big still living lake known as Sagar *tal.* The site is being damaged due to intensive cultivation. The present day village is situated right on the mound, however, a small portion of it is still uninhabited. The dimension of the mound is approximately 1000 m. east-west and 900 m. north-south. The habitational deposit noted at places is about 7-8 m. The site yielded black slipped ware, coarse grey ware and dull red ware. Noteworthy shapes incountered are sprinklers, spouts, knobbed lids, incurved bowls, knife edged bowls etc. Terracotta stamp, animal figurines, human figurines showing foreign ethnic features akin to Khairadih specimens and glass slags are other important finds collected from the site. The assemblage suggest Sunga-Kushana and Gupta occupation at the site.

11. BAHADURPUR (Lat.27°16'50"N, Long.82° 34'30"E)

It is located in Domariagunj tahsil and adjoined by Lewan *tal.* The site extends in an area roughly 100 m. east-west and 75m. north-south with a habitational deposit of about 0.50 m. to 1 m. The site possibly represent single culture occupation of Kushana Period.

12. HANSUDI USANPUR (Lat.27°17'20"N, Long. 82°39'E)

The site is adjoined by lamuhigarha *tal* in the Domariaganj tahsil. River Parsi, a tributary of Rapti, flows approximately 400 m. north of the site. It extends in an area approximately 450 m. north-south and 400 m. east-west and has a habitational deposit of about 6-7 m. On the basis of pottery and other finds recovered from the site *viz.*, ink-pot type lid, basin with lug handle, basin with thickened rim, incurved bowls, vases with long narrow neck, terracotta human and animal figurines, the site can be assisgned to Sunga-Kushana phase.

13. NAKHTAR DEORIA (Lat.27°18'32"N, Long.82°36'E.)

The site is situated near Lewan tal in Domariaganj tahsil. The approximate dimension is 250 m. north to south and 200 m. east to west with an occupational deposit of 5 to 6 m. The surface finds included red ware and balck slipped ware. Noteworthy shapes are convex bowls, pot with lug handle, spouted vessels, incurved bowls etc. Besides beads and pestles of terracotta have also been picked up. The site represented Sunga-Kushana phase.

14. PEDAR (Lat.27°22'10"N, Long.82°37'E)

It is situated 5 km. north west of the river Budhi Rapti in Domariaganj tahsil. It extends in an area roughly 200 m. east to west and 150 m. north to south and has a cultural deposit of about 4 m. Only red ware is found. Important

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shapes are vessels with lug handle, ink pot type lid, incurved bowls etc. Other finds included broken terracotta pestle, ear stud, beads and terracotta human figurines. The site probably represented single culture occupation belonging to Kushana period.

15. TEDUHAR (Lat.27°8'30" N, Long.82° 35'10"E)

The mound is situated near a horse shoe lake in Domariaganj tahsil of district Sidharthanagar. It is under extensive cultivation and extends in an area approximately of 400 m. north to south and 350 m. east to west having cultural deposit of about 5 m. The surface finds included sherds of black slipped ware, NBPW, coarse grey ware and red ware. Terracotta pestles and dabber were also collected from the site. A brick lined well square on plan at the top measuring 75 m. and circular below six meter depth, assignable to Kushana period, was located on the mound. Here also deposits of two distinct periods NBP (Early and Late phase) and Kushan are clear from surface finds.

16. TARHAR (Lat.27°15'10"N, Long.82°33' E.)

The site is adjoined by Khajuha *tal* on the north west and Balrawaha *tal* on the north east. It is spread over in an area approximately measuring 400 m. north to south and 300 m. east to west and has a cultural deposit of about 3 m. The principal ware recovered from the site is red ware. Noteworthy shapes are lipped basin, spouted vessel, basin with loop or lug handle, knobbed lid and incurved bowls. Terracotta human figurines showing foreign ethnic features, animal figurines and areca-nut beads are other important finds. The site is represented by Sunga-Kushana occupation.

17. MAHDEWA NANKAR*

The site is situated 5 km. south of *Burhi* Rapti. It extends in an area approximately of 500 m. north to south and 400 m. east to west and has a cultural deposit of 4 to 5 m. Red ware is the main pottery recovered from the site. Notable shapes met with in the ware are incurved bowls, sprinklers, knobbed lids etc. Among other finds are terracotta pestles and a fragmentary piece of human hand. Here also Sunga Kushana occupation is represented.

18. SEMRA NICHCHHAPAR*

The site is about 1.5 km. west of Mahdewa Nankar. River Burhi Rapti flows approximately 5 km. away from the site. The mound is extended approximately 150 m. east to west and 100m. north to south having an occupational deposit of about 1.5 M to 2 m. The surface collection included mainly red ware and coarse grey ware. Noteworthy shapes encountered are carinated *handi,* incurved bowl, shallow bowl, plate etc. The assemblage betrays Sunga-Kushana level.

19. GHOSWA*

The site is badly damaged and situated on Naugarh-Birdpur road. The mound is spread over in an area approximately measuring 125 m. north to south and 100m. east to west and has a cultural deposit of about 1.50 to 2 m. Only red ware sherds are found. Noteworthy shapes met with in the ware are ink-pot lids with central cup like depression, pots with lug handle, *handi* with raised carination, incurved bowls, *handi* with applique design etc. Other finds included bone points, terracotta animal and human figurines. The last being important in showing foreign ethnic features. The cultural assemblage betrays single culture occupation of Kushana period.

20. MAHALIA RAMJAN NAGAR*

It is situated near Sadda *nala,* a tributary of Kura river. The site can be approached from Birdpur-Piprahwa road crossing which is roughly 14 km. from Naugarh. It extends in an area of about 200 m. north to south and 150 m. east to west having a cultural deposit of 3-4 m. This site too has yielded the same class of pottery alongwith distinctive shapes as noted in the case of Ghoswa. Thus here also single culture occupation of Kushana period is represented.

21. PARIGAWA*

The site is adjoined by Parigawa *tal* and river Banganga flows roughly 1 km. further west of the mound. It can be approached from Sanai crossing situated on Bansi-Naugarh road. The mound is extended approximately in 1 sq. km. area having an occupational deposit ranging

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from 7 to 8 m. A mud stupa is suspected at the site which is about 7 to 8 M high. Several brick structures and well made of wedge shaped bricks have also been noted. Mainly red ware is found. Important shapes met with in the ware are knobbed lid, carinated *handi,* spouted vessels etc. Terracotta wheel, disc, cone and a copper punch marked coin are other notable finds. The cultural assemblage as a whole betrays Sunga- Kushana occupation at the site.

22. PIPARSAN*

The mound is located 1.5 km. south of Majholi Sagar *tal* which joins sadda *nala.*The entire mound is under plantation done by the forest department. It extends in an area of about 250 m. east to west and 200 m. north to south having 3 to 4 m. thick cultural deposit. The finds recovered from the site suggest single culture occupation of Kushana period.

23. TIGORWA NICHCHHAPAR*

The site is situated about 1.5 km. south-south west of Parigawa mound. The dimension of the mound is about 350 m. north to south and 275 m.east to west and rises to a height of 2 to 3 m. The ceramic industries recovered are red ware, black slipped ware and coarse grey ware. The last two wares being found in very small number. Noteworthy shapes are lipped basin, carinated *handi,* incurved bowls etc. The site is represented by Sunga-Kushana level.

24. UDAIPUR*

The mound is located near river *Burhi* Rapti which flows 1 km. south of the mound. In fact the river water reaches right upto the site during floods. The site is about 12 km. from Bansi and approachable via Naugarh road. It extends in an area of about 250 m. east to west and 175 m. north to south having a cultural deposit rangIng in thickness from 2 to 3.5 m. Here also Sunga-Kushana deposit is represented. Red ware is the principal industry at the site, however, a few sherds of coarse grey ware are also found. Amongst the important types, mention may be made of convex sided bowls, ink-pot type lid, pot with lug handle, incurved bowls, vase with an out-turned externally thickened and grooved rim having concave neck akin to Hastinapura type belonging to period IV.[8]

Of these the first is represented in coarse grey ware and the remainng in red ware. other finds are terracotta pestles aand rattles.

25. PATNI (Lat.27°9'45"N, Long.82°56'5" E)

The site is located east of the Madaina *tal* which is about 1.5 km. from Bansi and approachable via mehdawal road. Its approximate dimension is 150 m. from north to south and 100 m. from east to west having habitational deposit of about 2 m. Red ware is the principal industry. Noteworthy shapes met with in the ware are ridged carinated *handi,* incurved bowls, shallow bowl, spouts and convex bowl with an inturned rim. Terracotta people, stone people and indeterminate object of terracotta are other finds recovered from the site. The cultural assemblage suggest a single culture occupation of Kushana period.

26. BAHBOL (Lat.27°9'35"N, Long.82°56'18"E)

This site is situated to the north of Patni mound and extends in an area of about 150 m. north to south and 100m. east to west having a cultural deposit of about 2 to 2.5m. The same material culture is found as noted at Patni.

27. BAIDAULI KALAN (Lat.27°9'45"N, Long.82° 54' E)

The mound is located on the right bank of river Rapti which is 2.5 km. further south of the mound. The site is situated approximately 4 km. south west of Bansi tahsil and approachable via Dumariaganj road. This site again is a single culture occupation of Kushana period. The approximate dimension of the mound, its cultural deposit and material culture remained the same as noted at Patni and Bahbol.

28. BHATUALI (Lat.27°9'40"N, Long.82°56'36" E).

The site is 2 km. away from Bansi tahsil and approachable via Mehdawal road. It is adjoined by Bagha *tal* which joins Kanwa *tal.* The mound is extended approximately 500 m. north to south and 300 m. east to west and has a cultural deposit of about 2 M. The material remains suggest single culture occupation of Kushana period.

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29. CHHITIUNAN (Lat.27°9'50"N, Long.82° 55'30"E)

The site is situated to the south of Bansi tahsil and can be visited via Gorakhpur road. The dimension of the mound is about 100 m. from north to south and 50 m. from east to west with an occupational deposit of 1 m. Only red ware is found along with similar shape as noted at Udaipur, Patni, Bahbol etc.

30. DUNWAR DUBE (Lat.27°9'48"N, Long.82° 53'12" E)

The mound is located in Bansi tahsil and approachable via Dumariaganj-Bansi road. The site is badly damaged due to intensive cultivation and hence its dimension could not be ascertained. This was represented by an exclusively red ware industry. Shapes encountered in the ware are carinated handi with stamped design, spouts, knobbed lid and shallow bowl. Terracotta pestles, balls and animal figurines are other finds. Only Kushana level is represented at the site.

31. MARAUTIA CHAINPUR (Lat.27°8'40"N, Long.82°55'55" E).

The site is about 6 km. away from Bansi tahsil and approachable via Basti road. The mound is adjoined by Kaji Ka *tal*. It extends in an area of about 150 m. east to west and 200 in north to south and has a cultural deposit of 2 m. Material remains suggest single culture occupation of Kushana period.

32. PACHARI KALAN (West) (Lat.27°9'N, Long.82°54'45" E).

The site is about 5 km. from Bansi and approachable via Basti road. It is situated on the so called old bed of river Rapti (now a days *tal)* and extends in an area approximately 400 m. east to west and 250 m. north to south, and has a cultural deposit nearly of 2 m. Only red ware industry is found representing shapes like knobbed lid, basin with lug handle, carinated *handi* etc. Among other finds are terracotta ball, animal figurine, iron ore and stone pestle cum muller. The assemblage on the whole suggests Kushana occupation.

33. PACHARI KALAN (East) (Lat.27°8'50"N, Long.82°54'45" E)

It is situated nearly 0.5 km. east of Pachari Kalan west and extends in an area of about 250 m. east to west and 200 m. north to south having an occupational deposit of 2 M. Similar pottery along with their noteworthy shapes are found as noted at Pachari Kalan west. Here sprinklers and ink-pot like lids are additional shapes.

34. SARAINIAN (Lat. 27°8'50"N, Long.82°55'50" E)

The site is about 6 km. from Bansi and approachable via Basti road. It is adjoined by Kaju Ka tal and extends in about 150 m. north to south and 100 m. east to west with an extant occupational deposit of 2 m. The material remains suggest single culture occupation of Kushana settlement.

35. SIARAPAR (Lat.27°9'40"N, Long. 82°56'20"E).

The mound is adjoined by Madaina *tal* and situated approximately 0.5 km. east of Patni site. It is extended in an area of about 350 m. east to west and 250 m. north to south with an extant occupational deposit of 2 M. Similar ceramic industry along with noteworthy shapes are found as noted in the neighbouring settlements like Patni, Pachari Kalan Sarainian etc.

36. SURYA KURIA*

The site is situated 2.5 km. away from the river Rapti on its right bank. It can be approached via Dumariaganj-Bansi road.

The approximate dimension of the mound is 350 m. east to west and 200 m. north to south having cultural deposit ranging from 2 to 3 m. The principal ceramic industries recovered from the site are black slipped ware, coarse grey ware and red ware.

Important shapes met with in the weres are dishes, convex sided bowls etc. The assemblage suggest Sunga-Kushana occupation at the site.

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37. AJAHDIH (Lat.26°49'30"N, Long. 82°22'30" E).

The site is situated roughly 10 km. west-north-west of Haraiya Tahsil. It is approachable via Amari. The mound is adjoined by three *tals* and is about 1 km. south of the river Manwar. It occupies roughly an area measuring 150 m. east to west and 100 m. north to south showing no elevation. A brick-lined well was located on the mound. The size of the bricks used are 47 cm. X 25 cm.X 75 cm. The material remains suggest Sunga-Kushana level.

38. AMORHA DIH (Lat.26° 46'N, Long. 82°24'E).

The site is in Haraiya tahsil situated roughly 4 km. west of Ramrekha, a tributary of Manwar. The site extends in about 400m. east to west and 250 m. north to south and has cultural deposit of 1.5 to 2 m. Sherds of red ware and black slipped ware were collected from the site, the latter being very small in number. Noteworthy shapes encountered in the wares are spouted vessels, carinated *handis*, vases of varing profiles. Other finds include glass bangles and slag, terracotta animal figurine. The site is represented by Sunga-Kushana level.

39. BAIRWAGHAT (Lat.26°49'N, Long.82°26'E)

The site is located roughly 8 km. north-west of Haraiya tahsil and can be visited via Amari. It is on the right bank of river Manwar which flows about 100 m. away from the site. The dimension could not be ascertained as it is badly eroded by the river. The assemblage suggest Kushana occupation.

40. BAK SARI (Lat.26°51'N, Long. 82°21' E)

The site is about 15 km. west of Haraiya tahsil and situated near several *tals.* The mound extends in an area approximately 180 m. east to west and 100 m. north to south and has a cultural deposit of about 2 m. Among important finds are Kushana pottery and a few sherds of muslin glazed ware.

41. BATHA JANGAL (Lat.26°55'50"N, Long. 82° 31'E)

The mound is located near Bataha *tal* which is about 2 km. east of Babhanan railway station. The dimension of the mound is approximately 175 m. north to south and 100 m. east to west having an occupational deposit of 2 to 3 m. This was represented by an exclusively red ware with notable Kushana shapes mentioned earlier at sites like Bairwaghat, Ajamdih, Surya Kuria etc. A brick well of considerable length ascribable to Kushana period was also located at the mound.

42. BHUILA DIH (Lat.26°54'N, Long. 82°32'40"E)

The site is roughly 2 km. away from the village Mahua Dabar and can be approached via Babhanan-Gaur metalled road. The mound is situated to the west of Bhuila *tal* and extends in about 700 m. north south and 500 m. east to west and rises to a height of over 5 m. The site was brought to light earlier by Carlleyle and Fuhrer and later on revisited by others.[9] Surface finds included red ware in abundance represented by shapes knobbed lid, pot with lug handle, incurved bowls etc. Besides a copper punch marked coin was also collected.

43. DEOKHAR (Lat.26°47'N, Long.82°21'30" E)

The site is about 16 km. west of Haraiya tahsil and adjoined by Pacha *tal.* The river Ghaghara flows roughly 6 km. south- west of the mound. It extends in an area of about 300 m. east to west and 175 m. north to south having habitational deposits ranging from 4 to 5 m. Red ware is the principal ceramic industry, among which noteworthy shapes encountered are incurrved bowls, knobbed lid, carinated handies etc. Other finds included terracotta dabber, pestle, glaass slag and glass bangle. The site appeared to be rich in Kushana level.

44. GURSARA SHUKUL (Lat.26°48'N, Long. 82° 18'30"E)

The mound is adjoined by a perennial *tal*, located 17 km. west of Haraiya tahsil. The river Ghaghara flows about 2 km. west of the mound. The mound is extended in an area approximately 750 m. east to west and 500m.

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north to south and has cultural deposit nearly 4 m. The surface finds included mostly red ware with notable Kushana shapes and a few sherds of NBPW. In view of the size of the mound and predominantly Kushana material, the site appears to be a township during the Kushana period.

45-47. GULRIHVA GHAT TENDUA (Lat.26°47'N, Long. 82°29'36"E); GULRIHVA GHAT GOBHIA (Lat.26°46'10"N, Long.82°30' E); MADAHI (Lat.26°42'30"N, Long.82° 32'30"E)

All the three sites are located in Haraiya tahsil and can be visited from Bhadawal via Basti-Faizabad road. All these are situated on the left bank of the river Manwar. The surface finds suggest two distinct deposits - Pre NBP and NBP. The former is characterised by the black slipped ware (plain and painted both), black and red ware (plain and painted both, red ware (slipped and unslipped), burnished black ware and corded ware. Important shapes encountered in the above ware included corrugated bowls, dishes on stand, perforated footed bowl, lipped basin. Terracotta ghat-shaped bead, stone chips and beads of other semi-precious stones are other finds. The assemblage[10] is comparable with Khairadih I, Harahar I and Senawar II.

48. IKWAR (Lat.26°49'15" N, Long.82°19'50" E).

Located near a *tal*, the site is roughly 10 km. south west of river Manwar. It can be approached via Basti-Tuti Bhiti Faizabad road. Present day village is inhabited on the mound itself, besides a morgue and graveyard is also located. The site has yielded an exclusively red ware pottery with notable shapes assignable to Sunga-Kushana level.

49. ITWA ITKOHIYA WEST (Lat.26°48'25" N, Long.82°29'45"E).

The site is situated about 0.5 km.away from river Ravall, a tributary of the Kuwana. It is badly damaged due to intensive cultivation and construction of a road. The approximate dimension of the site is 175 m. east to west and 50 m north to south. The mound is mostly flattened but at places 0.50 m.to 1 m.thick cultural deposit is noticed. The surface finds included black slipped ware, coarse grey ware and red ware. Terracotta human figurine, a copper coin, glass pendent, bangle and a glass micro-bead of sea-green colour. The assemblage suggest Sunga Kushana occupation at the site.

50 ITWA ITKOHIA WEST (Lat.26°48'25" N, Long. 82°29'15" E).

The mound is located about 0.5 km. away from Itwa Itkohia east. It extends in about 100 m.east to west and 50 m. north to south having an occupational deposit of over 1 M. Similar pottery is found as noted in the case of Itwa Itkohia east.

51. PAKRI CHAUHAN (Lat.26°42'30"N, Long.82°32'33" E).

The site is situated on the right bank of river Manwar. It is also known as Pandurghat and can be approached from Kaptanganj-Pandurghat Dubaulia metalled road. Major portion of the site is washed away by the river. Recently, an embankment has been constructed to check the flood by digging out earth from the ancient mound. The available approximate dimension and cultural deposit of the mound respectively are 75 m. east to west, 50m. north to south and 1 m. The site was brought to light earlier and revisited by the present authors.[11] In earlier exploration, sherds of black slipped ware, NBPW and its associated ware have been reported but no such material is found during the present exploration possibly due to the damage done to the site. Sherds of red ware of Kushana vintage have been collected from the site.

52. PINGESAR (Lat. 26°45'5" N, Long.82°31'20"E).

Located on the left bank of river Manwar, the site is about 8 km. south-east of Haraiya and can be approached from Bahera via Basti-Faizabad road. It extends in about 1 sq. km. and has a cultural deposit of approximately 4 m. The site has yielded red ware, black slipped ware, Northern Black Polished ware, coarse grey ware and a few sherds of black and red ware. Important shapes are convex sided bowls, flanged bowls in the black slipped ware, vases with carinated neck and flaring rim, knobbed lids, vessels with lug handle and incurved bowls in the red ware. Noteworthy features of the site

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are the recovery of numerous terracotta figurines ascribable to Kushana period with typical style hitherto unknown. The cultural assemblage suggest that the site was occupied during the early phase of NBP to Sunga-Kushana level.

53. THANA KHAS (Lat.26°48'30"N, Long.82° 28'30" E).

Adjoined by the Sagra *tal,* the site is located about 1 km. north east of Haraiya tahsil and approachable via Haraiya- Babhanan road. It extends in about 450 m. east to west and 500 m. in north to south having an occupational deposit of about 3 m. The material remains suggesst single culture occupation of Kushana period.

54. UJJAINI (Lat.26°51'50" N, Long.82°17'30" E)

The site is approximately 20 km. from Haraiya tahsil and approachable via Amari. The mound is surrounded by 16 tals and roughly 7.5 km. south of river Manwar. It extends in an area approximately of 500 m. north to south and 250 m. east to west with an elevation of about 4 to 5 m. The surface finds included black slipped ware, coarse grey ware, red ware and muslin glazed pottery. Noteworthy shapes met with in the wares are convex sided bowls with featureless rounded rim, dishes in black slipped and coarse grey ware, pear shaped vases, carinated *handi,* lipped basin and incurved bowls in red ware. Other objects included terracotta pestles, arecanut bead, ghat shaped bead, glass bangles of monochrome, bichrome and polychrome variety, glass and iron slag. The cultural assemblage suggest that the site was occupied during the early phase of NBP, Sunga-Kushana and early medieval period.

55. BEHARE (Lat.26°52'30" N, Long. 83°4' E).

Situated on the left bank of river Ami and roughly 1.5 km west of the Kopia mound, the site is about 13 km. north west of Khalilabad tahsil. In between the mounds of Behare and Kopia Nadawa *tal* is located which joins the river Ami during floods. It extends in about 100 m. east to west and 50 m. north to south and has a cultural deposit approximately of 1 to 1.5 m. The site has yielded material remains of Kushana period.

56. KOPIA (Lat.26°52'N, Long.83°4'50" E).

The site is about 12 km. north of Khalilabad tahsil. It is situated near Maugharia *tal.* The mound extends in about 1 sq.km. and has cultural deposit of approximately 7 to 8 m. The site was brought to light earlier by Fuhrer. The surface finds included black slipped ware, coarse grey ware[12], red ware and muslin glazed ware. Important shapes encountered in the red ware are fragments of chanelled specimens, vases with collared rim, incurved bowls, lug handles, sprinklers etc. Other noteworthy finds included terracotta human figurines showing foreign ethnic features, analogous to Khairadih specimens belonging to Kushana period, animal figurines, spherical beads, cone, disc, toy-cart etc. Besides numerous glass bangles, glass slag and lump weighing several kg. were also collected from the site. The site appears to be great manufacturing centre of glass objects. The cultural assemblage suggest Sunga-Kushana and early medieval occupation at the site.

57. LOHRADEWA (Lat. 26°46' N, Long.82°57'30" E)

The site is in Khalilabad tahsil. It is situated near a big *tal* which joins Katnehia river, a tributary of Kuwana. The site can be approached from Bhujaini, which is situated on Basti-Gorakhpur main road. The mound is extended approximately in 1 sq. km. area having an occupational deposit ranging from 6-7 m. The site was explored earlier and revisited by the present authors.[13] Like Gulrihwa ghat here also deposits of two distinct periods pre-NBP and NBP (Early and Late phase) are clear from surface finds. The former is comparable with Khairadih I and Narhan I and represented by the ceramic industries viz., black-and-red ware (plain and painted) black slipped ware (plain and painted), red ware, fine grey ware and cord impressed pottery. The last two are represented by a few sherds. Noteworthy shapes included pedestal bowl, dish-on-stand, perforated tooled bowl. A few stone chips are found but microlith is absent.

58. KOT KHAS (26°58'N, Long.82°32'10" E).

The site is located just on the border of Basti and Gonda districts and can be approached from Babhanan. It extends in about 700 m. north to south and 500 m. east to west having an occupational deposit ranging from 4-5 m. The cultural assemblage suggest Sunga-Kushana occupation at the site.

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Fig. 1

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On the basis of the above survey, the following points emerge. The explored settlements suggest three categories of locational patterns, (Fig. 1) viz.,

(a) Settlement situated along the rivers including small ones which are of both perennial and non-perennial nature.

(b) Settlements situated along the lakes/*tals.*

(c) Settlements situated without any water course.

Of these, 15 settlements are found under (a), under (b) and 11 under(c). Regarding the size of these, the river side settlements ranged on an average approximately from 5000 sq. m to 1,20,000 sq. m in area, save for a single settlement which is about 22,50,000 sq. m. in dimension having a deposit of 6 to 7 m. The cultural deposits on an average, ranged between 1 to 4m.

Settlements located on lakes, show a sharp increase in their number, size and duration of occupation in comparison to the river side settlements, which approximately ranged in size between 15,000 sq. m. to 22,50,000 sq. m. and 2 to 8 m. thick cultural deposit. This clearly suggests that the lakes were much more attractive for the human settlements than the rivers. The location of settlements on such *tals* might have been due to the availability of water round the year, sufficient aquatic food from the *tals*, vast alluvial soil around them and above all, to avoid the devastating effect of the floods, a feature of the river side settlements due to which people preferred to settle along the lakes. Similar observations have been noted in the nearby region of the Sultanpur district where settlements situated on *tals* are more in number and large in size in comparision to the river side settlements.[14]

Settlements which are found located without any water course ranged in size on an average between 15000 sq.m. to 1,00,000 sq. m. with a cultural deposit ranging between 0.5 M to 5 m. A single settlement is found extended in an area of about 2,00,000 sq.m. It has been observed that settlements belonging to Sunga-Kushana phase were large in comparision to single culture settlements of Kushana period. Some of these were occupied for a very short duration.

It has been observed that rivers and lakes were occupied from pre-NBP to the kushana period whereas the settlements situated without any nearby water source were inhabited during the Sunga-kushana phase. The results confirm a continuity in the explored area right from pre-NBP phase to the Kushana period. Evidence of Gupta and medieval phase are extremely limited. It may be noted here that pre-NBP and early NBP settlements are aso less in number besidess no site in the explored region has yielded the material remains reported from the earliest levels of Sohgaura and the recent excavations Conducted at Imlidih mentioned earlier.

The data further show that out of 58 explored sites, 52 settlements have Kushana occupation, 23 starts from the late phase of NBP and continued upto Kushana period and 25 are single culture settlements of Kushana period. It is clear from the above that the explored area abounds in Kushana occupation suggesting a sudden increase in the population during this cultural phase. It needs to be pointed out that the northern portion of the explored area is rich in Kushana occupation in comparison to the southern portion of the region, where several single culture settlements of Kushana period came into existence. Most of these settlements are found within a distance of 25 to 30 km. from the famous Buddhist Stupa site of Piprahwa. It is likely that these settlements emerged possibly due to the nearness of the great Buddhist pilgrimage.

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Explorations along the Ami river and in its nearby areas in districts Sidhartha Nagar, Basti & Gorakhpur

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Archaeological investigations were initiated in the 'Sarayu Par' area of eastern Uttar Pradesh (Gorakhpur commissionary) by A.C.L. Carlleyle, as early as 1874-75.[1] Fuhrer, Smith, Peppe and Mukherjee followed him in the last quarter of the nineteenth century[2]. Thereafter, this area could attract the attention of the archaeologists after a long gap of about sixty years. Sravasti in distt. Baharaich was excavated in 1958-59[3]. During 1961-62 the site of Sohgaura was excavated by the Gorakhpur University.[4] Gonda, Basti (including Sidhartha Nagar) Gorakhpur and Deoriya were explored, quite extensively, in 1961-64, by the explorers of Banaras Hindu University (B.H.U.) and Gorakhpur University.[5] A few other random sites were also reported from time to time.[6] Later on, excavations were carried out at the sites of Piparahwa, Ganwaria, Salagarh and Birdpur in Distt. Basti.[7] The site of Sohgaura was re-xcavated and a large number of sites were explored along the Ghaghra, during 1974-75, by the Gorakhpur University[8]. Numerous sites were explored in Gorakhpur and Basti, besides, excavations were conducted at Sathiaon- Fazilnagar under the auspices of the same University.[9] Further, the Archaeological Survey of India and Kanjai University, Japan carried out excavations at the famous site of Sravasti, in joint collaboration, in the years 1986-88.[10]

The excavations of Sohgaura provided hitherto new dimensions to the archaeological researches of the area by revealing the presence of chalcolithic culture. This culture was characterized by the *white painted black and red ware*, dated to 1335 ±113 B.C., and 1235 ±134 B.C. by radio carbon dating.[11] The preceeding period to this culture yielded hand made pottery with cord impressions, which has been associated with the Neolithic phase. But, no other site of such relevence could be excavated for a long time. A new era started, in this regard, in the year 1993, when a team of B.H.U. led by Dr. P. Singh undertook excavations at *Narhan* located on the bank of Ghaghra in Gorakhpur distt.[12] The excavations were carried out upto 1989 at this site.[13]

Period I of Narhan revealed one m. deposit comprising *white painted black and red ware* in a very high percentage, i.e.57.7%. On the basis of the absence of lithic assemblage at this site, the excavators of the site proposed to name this culture as *'Narhan culture,'* instead of chalcolithic culture, datable between 1300-800 B.C.[14] This find also renewed the interest in the earlier finds of Sohgaura. Which initiated a quest to discover the trails of the ceramic industries found at these sites in the nearby area. The excavators of Narhan, as well as, other explorers concentrated particularly on the

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rivers Kuwana, Ghaghra, Manvar, Katnehia etc.[15] Besides, the sites of Dhuria Par and Imili Dih Khurd were excavated too.[16] Prof. P.Singh hs claimed that these efforts resulted in finding the characteristic assemblage of *'Narhan Culture'* from about seventeen sites in explorations and from the lowest levels in the excavations.[17] A few sherds of *cord-impressed* and *hand made pottery* from the lowest layers indicated an earlier beginning at Dhuria Par.[18] The date of a deposit discovered just below the assemblage of *'Pre Narhan'* is suggested to pre 1300 B.C.[19] The deposit contains *'corded ware'* and the *sherds with post firing scratchings and paintings.*[20]

The explorations along the *Ami river is inspired from the* aforementioned discoveries. It's main objective was to assess the extent of the sites consisting *corded* ware the painted *black and red ware*. The location of Sohgaura, which is situated on the confluence of Ami and Rapti, provided an added temptation in favour of selection of this river for locating such sites.

The river Ami, known as *'Anoma'* in Buddhist literature,[21] is the chief tributary of the river Rapti. It originates from a lake-locally known as *'Sikahra Tal'* situated near Domariyaganj town in the present Sidhartha Nagar district between Lat. 27°9'24" N. and 27° 9'7" N. ; Long. 82° 40' E. and 82°39'27"E.

> "At first it is (river Ami) very inconspicuous, but gradually assumes a defined channel, flowing through tracts of stiff clay and barron *Usar*. For a short distance separating Rasulpur from Bansi West, it passses into Maghar West, there receiving a small tributary on its right bank near Banskhor; this is known as the Reruwa and rises in the depression to the west of rudhauli. On the eastern borders of the pargana the Ami is joined by the Barar, another old channel of the Rapti, which flows in a wide bed from the direction of Bankata, and is reinforced by a similar stream named the Budha, which starts to he west of Bansi. After joining the Barar, the bed of the Ami deepens and becomes wider, while the land on either side is and scored by the deep channels of the many tributary water courses. From the junction the Ami passes through Maghar east, and for some miles forms the boundary of the district. At the point of exit it is joined on the south by the Khudwa *nala,* which rises to the north of Mirganj, and the combined waters pass into the Gorakhpur district to join the Rapti."[22]

From source to confluence the Ami covers a distance of about 100 km.

II

In the course of exploration, conducted under the auspice s of the U.P. State Archaeological Organisation in the sessions 1990-91-92, more than 400 villages were investigated. The explorations were done in two phases from Dec. to March in the year 1990-91, and from Aug. to Sept.1992. First phase covered the area between *Sikahra Tal* to *Maghar,* while the area between *Maghar* and confluence was explored in the second phase. As a result of which a large number of sites have been located. (Fig.1(Map)). Their description is given below in alphabetical order.

Agiya(Lat.27°10'44"N., Long.82°37'25" E.)

This village is situated on Domariayaganj- Madariya road, at a distance of 3 km. from Domariyaganj. There is a temple in the village constructed on a 0.52 m. high platform. It is octagonal on plan and surmounted by a curviliniar sikhar decorated with numerous miniature *sikhars-ursringas. Jangha* is decorted with a pillar on each corner. Full blown lotus flowers and *matsya yugal* (wo fishes) are depicted on some of the corners. The temple is said to be constructed in late 19th century.

Agionan (Lat.26°59'28" N.; Long. 82°37"E.)

This village is situated at a distance of about 18 km. from Rudhauli on Bakhira road. The small mound of Agionan is about 1m. high from the surrounding level. The main ceramic industries of this site are:-

1. Black Slipped Ware
2. Red Ware
3. Grey Ware

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Explorations along the Ami river and in its nearby areas

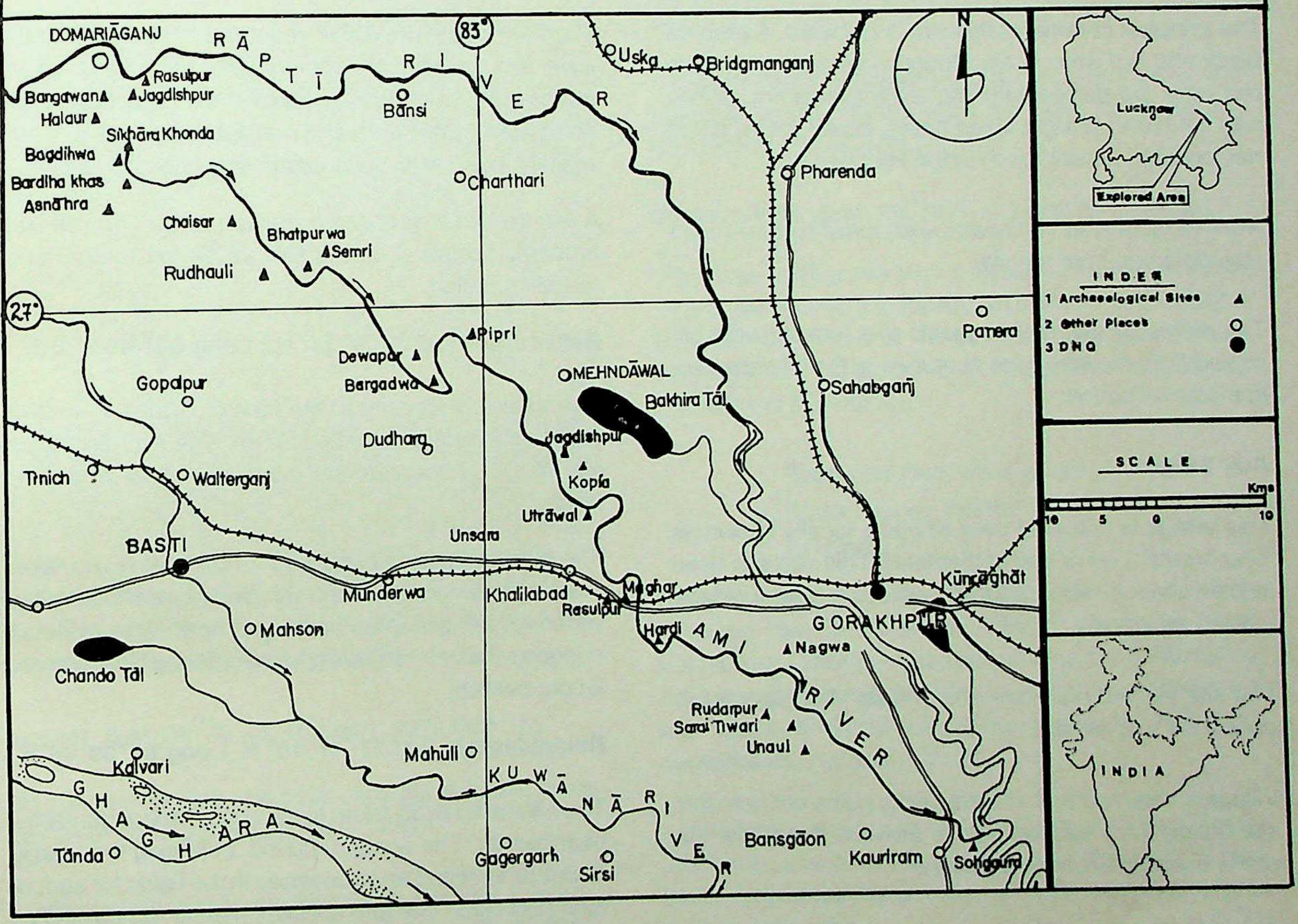

Fig. 1

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Main shapes in *black slipped ware* are dishes and straight sided bowls and water vessels and button knobbed lids in *red ware*. Shapes in *grey ware* are not clear.

Asurainan (Lat. 27^{O}1' 4" N.,Long.82^{O}42'2"E.)

This village is situated in the Ram Nagar block of district Basti, on Bhanpur-Rudhauli road, at a distance of about 5 km. from Ram Nagar. The site is extended over an area of approximately 5-6 acres,

The principal ceramic of this site is *red ware*. A sherd of *black and red ware* is also found. The main shapes in *red ware* are dishes with slightly flattened rim, dishes with flat base, straight sided bowls, bowls with collared rim, spouted vessels and button knobbed lids.

A few terracotta human heads and animal figurines were also collected from the site.

The aforesaid material suggests that this site was occupied from the last three centuries of the Christian era to medieval period.

Atar Singari

This village is, situated near Khajani, locally known as *'Ujar Mauja'*(The ruined settlement). This name is used in the revenue records for the places where a village existed previously.

The site yielded *red ware* and sherds with *black wash* during the exploration.

Villagers informed that ancient bricks come out from this site during rainy season due to erosion. Presently, the site is under intensive agriculture.

Ayar (Airwa) (Lat. 27^{O}4'16"N., Long.82^{O}52'2" E.)

This site is located on Rudhauli-Basti Road, at a distance of about 6 km. from Rudhauli. The site extends over on area of about 3 acres.

A few specimens of *black and red ware* and broken old bricks were collected from the site.

Baghi(Karhi) (Lat. 27^{O}2'31" N, Long.82^{O} 52' 18" E.)

This village is situated in Sidharth Nagar distt. which is approachable via Rudhauli-Bansi road. it's distance from Rudhauli is roughly about 8km. The ceramic industries of this site are as follows:-

1. Northern Black Polished Ware
2. Black slipped ware
3. Grey Ware
4. Red Ware

The main shapes in *NBPW* and associated *black slipped ware* and *red ware* are convex sided and straight sided dishes and small water vessels. Later potteries are dominated by red ware and consist short necked water vessels, bowls with collared rim and spouted vessels.

A few broken terracottas are also found. The site was probably occupied during NBPW period to the early medieval period.

Bahadurpur (Lat.27^{O}0' 33" N.; Long 82^{O} 49'2" E.)

This village is situated to the east of Rudhauli, in distt. Basti, at a distance of about 5 km. The Archaeological site of the village extends over an area of about 14 acres.

The principal ceramic industry of this site is *red ware*. The main shapes are basin with wide rim, short necked water vessel, carinated *handi* and bowl. This evidence suggests that the site was occupied during Kushana and Gupta periods.

Baidaulagarh (Lat.27^{O}11' 10" N. Long.82^{O}39' 46"E.)

This village is hardly 2 km. away from Domariaganj tehsil headquarter. The ancient mound, adjoining the village, is almost flattened and converted in the fields for agricultural purposes. The site consists mainly *red ware* comprisng water vessels, dishes, bowls and a few pieces of button knobbed lids, datable to the Kushana and early medieval periods.

Bahera Mafi (Lat.27^{O} 0' 33" N., Long.82^{O} 59' 39" E.)

This village is situated at a distance of about 10 km. from Rudhauli-Bakhira road. A metalled road leads to village

Belwa and thereafter for about 5 km. One has to travel on *cart road* to reach this village.

A Siva temple, datable to about 100-150 years, is situated on the outskirts of the village. The Lakhauri as well as modern bricks are used in it's construction. The temple is built on an one m. high terrace. A modern *chaturmukha Shiva- linga* is installed in the sanctum alongwith a few modern marble sculptures. Besides, a stone piece bearing a disfigured *Nagari inscription* is also placed inside the *garbhgrha.*

Bakarganj (Lat.26° 51' 13" N.,Long. 83°59' 44" E.)

This village is located at a distance of about 9 km. from Panchpokhari near *'Bhadah chauraha'* on the Gorakhpur-Lucknow highway. It is locally known as Kotiya. The main cermic industries of the site are:-

1. NBP Ware
2. Black Slipped Ware
3. Grey Ware
4. Red Ware

The sherds of *NBPW* are in the form of very small fragments. Convex sided dish is the main shape in *black slipped ware. Grey Ware* is of thick variety. The dominant pottery of the site is *red ware,* which consists mainly convex sided dishes, carinated *handi,* high necked water vessels and button knobbed lids etc. This assemblage suggests that the site was occupied during the pre NBP phase to the the early medieval period.

Banspar (Lat. 26°43'48" N.,Long. 83°14'49" E.)

This village is located at a distance of about 15 km. from Gorakhpur on Khajani road, near Jaitpur.

The main ceramic industry of the site is red ware in which bowls, dishes and water vessels are noteworthy. A single sherd with post-firing scratches is notable.

Behar (Lat.26°52' 22" N., Long.83°4'5" E.)

This village is situated at a distance of about 1.5km. from Kopia. The site belongs to the early medieval period. The main ceramic industry is *red ware* consisting carinated *handi,* water vessels of different types and duff with wide rim. The pottery is treated with black wash on the outer surface. The assemblage may be placed in Kushana and early medieval periods.

Benidih (Lat. 26°36'18" N., Long.83°17'14" E.)

This village is situated at a distance of about 0.5 km. from Unwal on Khajani-Bansgaon road. The ancient site is in the form of a mound, which extends in 4 acres, with an elevation of about 2m. The mound is presently under intensive cultivation due to which it has not remained intact.

The main ceramic industry of this site is *red ware.* The important shapes in this ware are bowl, basin, button knobbed lid and storage jar.

Bhainsa Mafi (Lat. 26°59'4"N.,Long.83°3'42"E.)

The mound of Bhainsa Mafi is about 4.5 km. to the north west of Mehdaval. It is located at a distance of about 6 km. from Ami, near a tal. This extensive mound is about 3 m. high from the surrounding levels. The main cermic industries of the site are:-

1. Black and Red ware (plain)
2. Black Slipped Ware,
3. Red Ware.

Only one sherd of *black and red ware* was found, which gives no idea of it's shape. The proportion of *black slipped ware* sherds is also very less. A bowl with flared rim belongs to this type. The main shapes in red ware are button knobbed lids, spouted vessels and short necked water vessels.

A terracotta human head with trifoil hair style was picked up. It's front is absolutely damaged. Two tiers of hair locks, supported by a fellet is apparent, rest of the portion is missing.

Bhanpur (Lat. 27°1' 22" N., Long. 82° 39' 32" E.)

This village is situated at a distance of about 20km. from Domariyaganj. The ancient site is located on the outskirts of the village and known as *'Murdahwa pokhara'* because the funeral ceremonies are performed

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here. It is about 4-5 m. high from the surrounding level. Except a small part, the entire mound is under intensive agriculture. It has been levelled by the villages.

The main ceramic industry of the site is *red ware.* A few sherds of plain *black and red ware* also found. The *shapes* in red ware are bowls, water vessels and dishes. Some of the red ware sherds bear black lining over the body.

Bhari (Lat.27°41' 53" N., Long. 82° 6' 30")

The huge and lofty mound of this village is about 7 km. from Domariyaganj, situated about 1 km. from Rudauli road. This 10m. high (from the surrounding area) mound is mostly under intensive agriculture and is rapidly being flattened by the villagers, Rest of the mound is covered with the modern habitation. Most of the ancient brick-structures have been robbed off by the villagers for the bricks to use them in new constructions. A large number of houses are fully built of such bricks of various types and sizes (Pl.2). Besides, several old wells, found on the mound, are under use.

The main ceramic industries of the site are mentioned below:-

1. Red Ware
2. Black slipped Ware
3. Grey Ware

The main shapes in the dominant pottery of the site, the *red ware,* are bowls, button knobbed lids, high necked water vessels and spouted vessels.

The remains of several brick-structures are present at the site. The bricks measuring 32 x 24 x 5.5 cm. and 39 x 29 x 6cm., may be placed in the Sunga-Kushana period on the comparative basis. A number of carved bricks, used in the modern structures, bear floral designs, deep scrolls and leaf patterns (Pl.2) A hand made terracotta human figurine, measuring 10X7.5cm. observed at the site, shows typical Kushana features.

A Visnu image of buff sand stone, measuring 60 x 34cm. is installed in a modern temple situated on the mound. On the stylistic grounds this image is datable to late medieval period. The evidence suggests that the site represented the cultural occupation of Sunga-Kushana to late medieval period.

Bhatpurwa (Lat. 27°1' 28" N., Long. 82°50'E.)

This village is situaated on the Rudhauli-Bakhira road, at a distance of about 4 km. from Rudhauli, near *Resham form.* The site located on the bank of Ami, is about 2 m. high from the surrounding level and extends in about 6 acres.

The ceramic industries of this site are as follows:-

1. Black Slipped Ware
2. Red Ware

The shapes in *black slipped ware* are straight sided dish, convex sided dish and globular bowl. The potteries are treated with black slip, some times on one side and in some examples on both the sides.

Red ware consists ink pot type lids, straight sided bowls, vessels with wide collared rim and water vessels.

Besides pottery, a few terracotta flesh rubber were also found from the site.

Bhitia Kalan (Lat. 26°59' 20" N., Long.82°48' 51" E.)

This site is situated at a distance of about 8km. south to the Rudhauli. The site almost looks like a plain area and extends over 15 acres approximately.

The ceramic industries of this site are as follow:-

1. Black and Red Ware
2. Black Slipped Ware
3. Red Ware.
4. Glazed Ware.

The shapes in *black and red ware* are bowl with feature-less rim and water vessel with slightly out turned rim. *Black slipped ware* consists bowl with slightly flattened rim. The main shapes in red ware are water vessels with slightly outward flat rim and short necked water vessels. One specimen bears deep impressed designs.

Besides above, a hand made terracotta mother goddess figurine and a sling ball are also found. The head of the mother goddess figurine is broken. It has a round base,

short hands and prominent breast. It is decorated with applied necklace and a long *ekavali* running from the neck through breasts to the lower portion.

Bhiti (Khoria) (lat.26°41' 13"N., Long.83° 16'36" E.)

This village is about 1 km. from Sahjanawa, district Gorakhpur. The ancient site of the village, in the form of a mound, is about 1 m. high from the surrounding level. The site is extended is about 10 acres, which is divided by the National High Way leading to Gorakhpur-Lucknow. The ceramic industies of this site are as follows:-

1. Black and Red Ware
2. Black Slipped Ware
3. Red Ware

The shape of a solitary *black and red ware* sherd is not indentifiable. So is the case with *black slipped ware.*

Red ware is the principal ceramic of this site. Which consists *mat impressed* and simple types of potteries. The *mat impressed* or *corded ware* sherds are well fired. It's core is thick but the shape is not clear.

The simple *red ware* potteries consist bowls with slightly wide rim, bowls with featureless rim, short necked water vessels, handled pot, carinated *handi* treated with chocklate slip, wide collared pot without neck and a few with folded collared rim.

The site seems to be occupied from NBPW period to early medieval period.

Bhiti (Rawat) (Lat.26°45' 8" N., Long. 83°10'15"E.)

This site is situated on the Maghar-Gorakhpur road, at a distance of 5 km. from Maghar. The area of the site is about 15 acres and the height varies from 1 to 3 m.

The main ceramic industry of the site is *red ware,* which consists, dishes, water vessels and spouted vessels. Some of the sherds are treated with red wash and the rest of the lot are devoid of any wash or slip.

The eviences, mentioned above, suggest that the site was occupied during the early medieval period

Chaisar (Lat.27°4' 24" N., Long. 82°45' 44" E.)

The mound of this village is situated at a distance of about 5 km. from river Ami, on the Domariyaganj-Rudhauli road (7km. from Domariyaganj). It is about 2 m. high from the surrounding level. The present village is situated over this mound which extends in an area of about 5 acres.

The main ceramic industry of the site is *red ware* consisting various shapes, such as high necked water vessels, bowls with flared rim, carinated *handi,* spouted vessels and bowls with inturned rim. A few sherds of degenerated *NBPW* were also found.

Apart of the above, a number of hand made terracotta figurines were also found from the site. Decortive motifs, on them, are executed in applied technique. Headgears in some examples are shown in fan shape with engraved vertical lines. All the figures have the specific type of bulging eyes, luted neck, open mouth and cylindrical body (Pl.1). Their description follows below:-

1. **Fragment of a terracotta human figurine**

   Measurment – 10.5 x 8.5 cm., portion below the bust is missing, hairs are indicated by deep incised lines and bulging eyes by deep incised marks; nostrils are indicated by two holes; mouth is marked by one deep horizontal mark below the nose; circular ear-rings are present in the large earlobes; a decorated scarf is hanging on the left shoulder to downwards. The terracotta is treated with red slip.

2. **Terracotta human figurine**

   Meas. – 10.5 x 9.00 cm.; only the head and its luted portion is apparent; fan shaped head gear; hairs are indicated with deep engraved lines; triangular face with open mouth; open eyes; ears are shown with two separate holes; nose is missing. It is devoid of any slip or wash.

3. **Terracotta female figurine**

   Meas. – 19.90 x 8.00 cm; hand made; headless, decorated with a beautiful scarf running

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across the breast to shoulder; breasts are shown with two projected clay lumps. It may be identified as a mother goddess figure.

4. **Part of a terracotta toy-cart**

   Meas.— 8.00 x 5.00 cm.; place for applying the stick and wheel is apparently visible in the form of a hole. It is treated with red slip.

5. **Broken part of a terracotta human figurine**

   Meas.— 7.00 x 7.00 cm.; lower part of the figurine is broken; head-dress is indicated by five engraved lines; bulging eyes, pupils are shown by two seperate holes; nostrils and lips are shown by an applied band of clay; long earlobes are decorated with incised vertical marks. it is devoid of any slip or wash.

6. **Terracotta human head**

   Meas.— 11.5 x 9.00 cm; hand made; fan shaped head gear; projected ears; bulging and open eyes; prominent nose with nostrils; mouth is shown by a deep horizontal mark; neck is prepared conical for luting purpose(Pl. 3). It is devoid of any slip or wash.

7. **Head-less lower cylindrical part of a terracotta human figurine**

   Meas.11.5 x 7.5 cm.

8. **Terracotta human head**

   Meas. 10 x 6.5 cm; the lower part of the fig. below the neck is missing; fan shaped head dress is decorated with engraved band; eyes are shown by depression mark; open mouth and projected ears are remarkable; the neck is conically prepared for luting(Pl.3).

9. **Terracotta figurine**

   Meas.— 22.5 x 3.5 cm; comprising four human figurines; probably prepared for religious purpose.

Chandidiha (Lat.26^{O} 49' 19" N., Long. 83^{O}1'50" E.)

The mound known as Chandiiha is situated at a distance of about 4 km. from *'Bhadah Chauraha'* near Khalilabad on Basti- Khalilabad road. It's height is about 0.1 m. from the surrounding level. The site is spread over in about 10 acres of land. A large portion of the mound has been converted into agriculture fields and is under intensive cultivation, while remaining part is covered with mango trees. The mound is also called *'tharuhat'* . The main ceramic industries of the site are as follows:-

1. Cord impressed pottery
2. Black and Red Ware
3. Grey Ware
4. Northern Black Polished Ware
5. Black slipped Ware
6. Red Ware

Only one shapelesss piece of *cord impressed pottery* (Pl.7) *is* found from this site. The main shapes in *black and red ware* are bowls with thick wide rim, short necked water vessles and deep bowls with collared rim. (Fig. 2)

The presence of *grey ware* bearing paintings at this site is remarkable because such sherds have not been found from any other site explored under this project. It is represented by two sherds having fine fabric. The paintings are executed in black colour on their outer surface. The patterns of the paintings are circular and linear (Pl.5). The only shape in this ware is probably lota type small vessel.

Convex sided dishes and straight sided bowls in *NBPW* and convex sided dishes in *grey ware*(plain) are the other notable shapes. Convex sided dishes with nail headed rim, short necked water vessels and button knobbed lids are the main shapes in *red ware* (Pl.8).

Fragment of carnelian bead and debitage of bead manufacture are also picked up from the site.

Chandbari (Lat. 26^{O}48' 19' N., Long.83^{O}7' 33" E.)

This village is situated at a distance of about 13 km. from Maghar. The site, approachable via Semari village,

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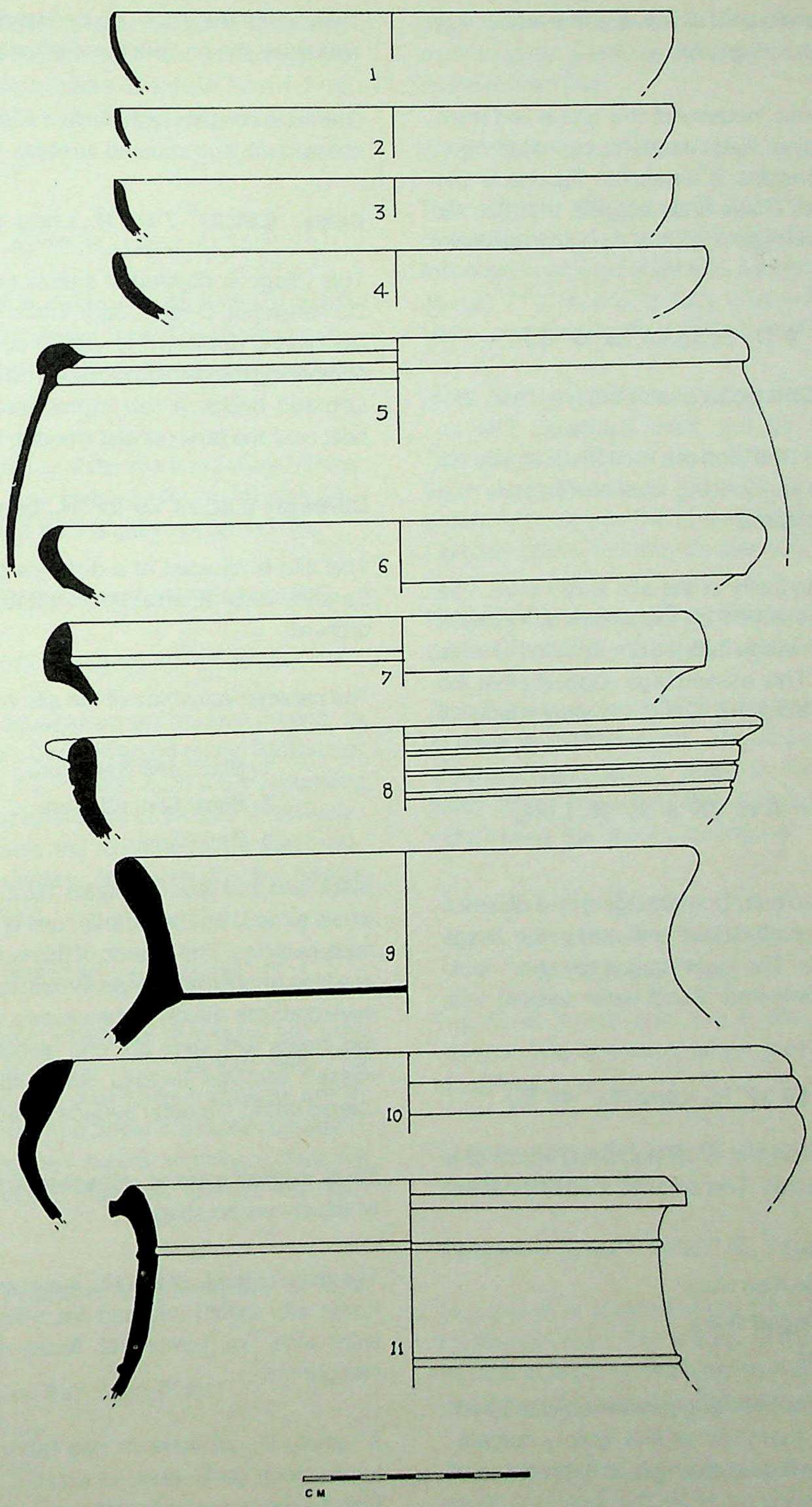

Fig.2 Chandidiha :1, 2, 4 – Black Slipped Ware; 3, 6 – Fine Red Ware; 7– Black and Red Ware; 8, 9, 10 & 11 – Red Ware.

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extends in an area of about 6 acres and is about 4 m. high from the surrounding level.

The principal ceramic industry of this site is *red ware*, which consists mainly water vessels, carinated *handi* and storage pot. Besides, a terracotta figurine is also found from the site. These finds suggest that this site was occupied during post Gupta to early medieval period.

Chhapia (Lat. 27° 0' N., Long.82°53'39" E.)

This village is situated on Rudhauli-Bakhira road, at a distance of about 12 km. from Rudhauli. The archaeological site is in the form of a mound which is about 1.5 m. high from the surrounding level and extends over an area of about 12 acres.

The main ceramic industry of the site is *red ware.* The shapes chiefly represented by the sherds are convex sided dish, bowl with inside flattned rim, spouted vessels and water vessels. This assemblage suggests that the site was occupied from 3rd C.B.C. to early medieval period.

Chaura Banganwan (Lat. 27° 9' 39" N., Long 82°36'20" E.)

This village is situated near Domariyaganj on a distance of about 7 km. The small mound explored in the village yielded only *red ware.* The main shapes are short necked water vessels, carinated *handi,* water vessels with wide rim, etc.

Chungri (Lat. 26° 59'30" N., Long. 82° 46' E.)

This site is situated on the Rudhauli-Basti road, at a distance of about 3 acres. The ceramic industries of the site are as follows:-

1- Black and Red ware.
2- Black Slipped Ware
3- Red Ware

The sherds of *black and red ware* provide no idea about their shape. Most of them are of fine variety containing/mica particles while one example is ill fired and of coarse variety.

The core of the *black slipped ware* is fine. It is treated with black slip on both the surfaces.

Red ware consists high necked water-vessles with wide outward rim and spouted vessels.

Deipar (Lat. 27° 7'46" N., Long. 82° 37'2" E.)

This village is situated at a distance of about 9 km. on Domariyaganj-Deipar road. There is an old temple, in the village, dedicated to lord Siva, besides, a big tank comprising the bathing place and stairs constructed with *Lakhauri* bricks. A few rooms (probably *dharamsala*) built near the tank consist wooden beams.

Dihwapar (Lat. 26°49' 22" N., Long. 83° 2' 33" E.)

This site is situated at a distance of about 5 km. from Saraiya, near Khalilabad in Basti distt., in a mango orchard.

The ceramic industries of the site are:-

1- Black and Red Ware.
2- Black Slipped Ware
3- Red Ware

Black and red ware contains hand made, as well as, wheel turned varieties. Earlier one is ill fired and consists mica particles. The sherds of this pottery do not provide any idea about their shape. Wheel turned black and red ware consists mainly water vessels with out turned wide rim, bowls with wide rim and globular body and water vessels with nail headed rim. It has a thick core and coarse fabric. It's outer surface is red and inner is black.

Black slipped ware is repressented by a single sherd which shows no shape.

The main ceramic of the site is *red ware,* which consists bowls with slightly inturned rim, water vessels with outward wide rim, bowls with flared rim and bowls with straight rim.

A variety in red ware of fine fabric, smoky core and treated with dark wash, is notable. One sherd of this pottery bears post firing incised design-forming wavy

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pattern (Pl.6). The incision is done by some sharp and pointed artefact. It is important to remind herein that the sherds found in the excavations of Imlidih Khurd, from the lowest levels, consist a similar type of pottery, which bears the post-firing designs executed in the same technique.

Ghauspur (Lat. 26^{O} 45'20" N., Long. 83^{O} 3'5" E.)

This site is situated at a distance of about 5 km. south to Khalilabad on Nath Nagar road. The site has been levelled by the villagers and is under extensive agriculture.

The main ceramic industry of the site is *red ware.* Which consists bowls with nail headed rim, water vessels, handled pots and bowls with slightly out turned rim.

This site was occupied during early medieval period.

Halaur (Lat. 26^{O} 38' 9" N., Long. 83^{O}16'36" E.)

The village Halaur, situated on an ancient mound, is about 3 km. away from Domariyaganj on the Basti road. The mound is about 1.5 m. high from the surrounding level. The main ceramic industry of the site is *red ware.* Basins, spouted vessels and small miniature water vessels were the main shapes. The width of a few broken burnt bricks is 23 cm.

Hardi Dih (Lat. 27^{O}35'21" N., Long.82^{O}38' 51")

This village is situated at a distance of about 3 km. from Khajani a tehsil headquarter of Gorakhpur distt. The ancient mound, extending over an area of about twenty acres, is mostly levelled and under intensive cultivation. It is partly inhabited by the villagers. Besides, a brick-kiln is also laid on the mound. Therefore, the site has been badly damaged.

The main ceramic industries of this site are as mentioned below:-

1- Black and Red Ware (Plain),
2- Grey Ware,
3- Red Ware,

The shapes of *black and red ware* and *grey ware* are not clear. *Red ware* consists bowls, spouted vessels and water vessels.,A few red ware sherds bear a black lining on the rim portion.

Jagdishpur (Lat.27^{O}40'38" N., Long.82^{O}40'21" E.)

This village is situated about 5 km. from Domariyaganj on the Bansi road. An ancient mound, about 3-4 m. high, extended in an area of about 1.5 acres is found near the village. This mound is fully covered with vegetation. Main ceramic industry of the site is medieval *red ware.*

Kanti (Lat.26^{O}58'29" N., Long.83^{O}5'57" E.)

This village is situated at a distance of about 1.5 km. west from Mehdawal town. Their is a Siva temple popularly known as Dukhharan Nath Baba. It is built of Lakhauri bricks and may be placed in the 19th century.

Kabir Panthi Ashram(Domariyaganj) (Lat.27^{O}12'20" N., Long.82^{O}39'18" E.)

An important ancient site is located near the Kabir Panthi Ashram in Domariyaganj. The site is in the form of a 1-1.5 m. high mound, which is richly vegetated and partly being used for agriculture. The main ceramic industries of the site are as follows:-

1. Red Ware.
2. Black and Red Ware.
3. Plain Grey Ware.

The types in *red ware* are bowls, dishes and water vessels. The sherds of other potteries are small and shapeless.

Besides, some burnt bricks, measuring 22 x 11 x 5 cm. are also found.

Kadirabad (Lat.27^{O}10'23" N., Long.82 ^{O}36'27" E.)

This village is situated about 5 km. from Domariyaganj on Maradia road. The mound of the village is about 3-4 m. high. It is partly inhabited by the modern population, while rest of the area is under intensive agriculture.

Main ceramic industry of the site is *red ware*. Burnt brick structures were noticed in the sections of the mound.

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Khalilabad (Lat. 26°46'11" N. Long.83°4'3" E.)

The Khalilabad town situated on the Basti-Gorakhpur road, is a tehsil headquarter of district Basti. The remains of a medieval fort of Khalilur Rahman are present here. Presently a police-station runs from the premises of this monument.

Kopia (Lat. 26°52'N, Long. 83°4'50" E.)

This site is situated on the Khalilabad-Bakhira road, at a distance of about 11 km. from Khalilabad. The mound, about 6-7 m. high, is partly inhabited and rest of it is under intensive agriculture. It extends to an area of about one sq.km.

The ceramic industries of this site are as follows:-

1. Black Slipped Ware
2. Grey Ware
3. Red Ware
4. Muslim Glazed Ware

During the course of exploration button knobbed lids in red ware, Kushana terracotta head, terracotta flesh rubber and sherds of melting pots with the chunks of glass were found.

A broken part of a terracotta is a noteworthy find. It is an intact *munda* (skull) of a large garland-*mundamala* of such skulls. It's deep eyes, shown by two holes and fearsome teeth leave horrible impact. The size of this munda, 11 x 9.5 cm., suggests that the image, bearing this garland, should have been quite big and related to the Saiva cult.(Pl.4)

The site was occupied from NBP period to the medieval period.

Kukudand (Lat.26° 53'35" N., Long. 83°1'53" E.)

This village is situated at a distance of about 6km. from Bakhira on the left bank of the river Ami.

The ceramic industries of this site are as follows:-

1. Grey Ware
2. Black slipped Ware
3. Red Ware.

The shapes in *grey ware* are bowls with featureless rim, bowls with globular body and convex sided flat based dishes.

Besides, the pottery, a terracotta human bust, a broken vase shaped bead and a potter's dabber are the other noteworthy finds of this site.

Kusaha Tal (Lat. 26°33' 37" N., Long.83°24'42" E.)

Kusaha Tal is situated near Jayantipur village between Kauriram and Bansgaon, on the right bank of the river Ami. The entire mound has been eroded probally due to floods.

The main ceramic industries of this site are:-

1. Black and Red Ware (Plain)
2. Grey Ware,
3. Red Ware.

The shapes are not clear because of the tiny size of the sherds.

Kusumahi (Lat.27°3'5" N., Long. 82°46'4" E.)

This village is situated about 11 km. from domariyaganj on Rudhauli Road.

The mound located near the village consists two ceramic industries *black slipped ware* and *red ware*. The shapes in black slipped ware are convex sided dishes with featureless rim and straight sided bowls with slighlly out turned rim. The red ware comprises carinated *handi*, button knobbed lids and water vessels.

Lalpur (Lat.26°33'12" N., Long.83°23'6" E.)

This village is situated at a distance of about 3-4 km. from Kauri Ram, on Bansgaon road. The mound, about 10m. high from the surrounding level, is located near the right bank of the river Ami. It extends over an area of approximately 5 acres, which has been levelled and is presently under extensive agriculture.

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The *red ware* is the main ceramic industry of the site, which consists mainly spouted vesssels and water vesssels.

Maghar (Lat.26^{O} 45' N., Long. 83^{O} 8' E.)

This place, famous for the *Samadhi* and *Majar* of the medievel saint Kabir Das located on the right bank of the Ami river, is situated on the Basti-Gorakhpur road.

The ancient site of Maghar is locally known as *'Raj Ratan Ka Tila.'* Main ceramic industry of this site is red ware, besides, a few other in less proportion. Their description is as follows:-

1. Black and Red Ware
2. Grey Ware
3. Red Ware

Grey ware consists convex sided dishes. It's fabric is fine, but the treatment of slip is inferior.

The main shapes in red ware are short necked water vessels and carinated *handi.* A typical hand made deepak is notable. The site was occupied from late phase of NBPW period to post Gupta period.

Mahanpar (Lat. 26^{O}48'55" N., Long. 82^{O}3' E.)

This village is about 7.5 km. from Khalilabad via Saraiya. The mound is hardly 1 m. high and presently under intensive agriculture. It extends in about 5 acres.

The ceramic industries of this site are as follows:-

1. Black and Red Ware
2. Black slipped ware
3. Red Ware.

The sherds of *black and red ware* are less in quantity. The shapes which could be ascertained are bowl and water vessel.

The *black slipped ware* is represented by a single sherd. It's shape is not clear.

Red ware is the main pottery of this site which consists bowls with wide rim, water vessels with wide rim-some times folded pattern, carinated handi and spouted vessels.

Mahatinian Buzurg (Lat.27^{O}14'43"N., Long.82^{O} 36'48" E)

This village is situated about 4 km. away from Domariyaganj on the left side of Itwa Road near Leundi Tal. A small mound, measuring approximately 30 x 17 x 5 m., is found in the village. It is locally known as *Bhita,* which consists the pot sherds of *red ware*

Besides, remains of a brick-structure were also noticed. It's plan is not clear. The measurements of the bricks are 22 x 20 x 5 and 24 x 22 x 6 cm.

Meeraganj (Lat.26^{O} 47'8" N., Long.82^{O}59' 43" E.)

This village is situated on Basti-Khalilabad road. An ancient mound, about one m. high from the surrounding level, is located in its western side. This mound extends over an area of about 18 acres.

The main ceramic industries of the site are as follows:-

1. Black and Red Ware (Plain)
2. Black Slipped Ware,
3. Red Ware.

No shape in *black and red ware* is found. Convex sided dishes and straight sided bowls are the main shapes in *black slipped ware.Red ware* assemblage comprises dishes, duffs, water vessels and button knobbed lids.

A few brick structures were also noticed in the exposed sections of the site. The bricks, measuring 42.5 x 24 x 6 cm. are similar to those usually associated with the Sunga- Kushana periods.

Mundadiha (Lat.26^{O} 57'56" N., Long.82^{O}49' 25" E.)

This village is situated about 5 km. away from Rudhauli and about 3 km. from Rudhauli-Bakhira road. The ancient site, in the form of a mound, is about 1-1.5 m. high from the surrounding level and extends in an area of about 7-8 acres. It is partly covered by the modern

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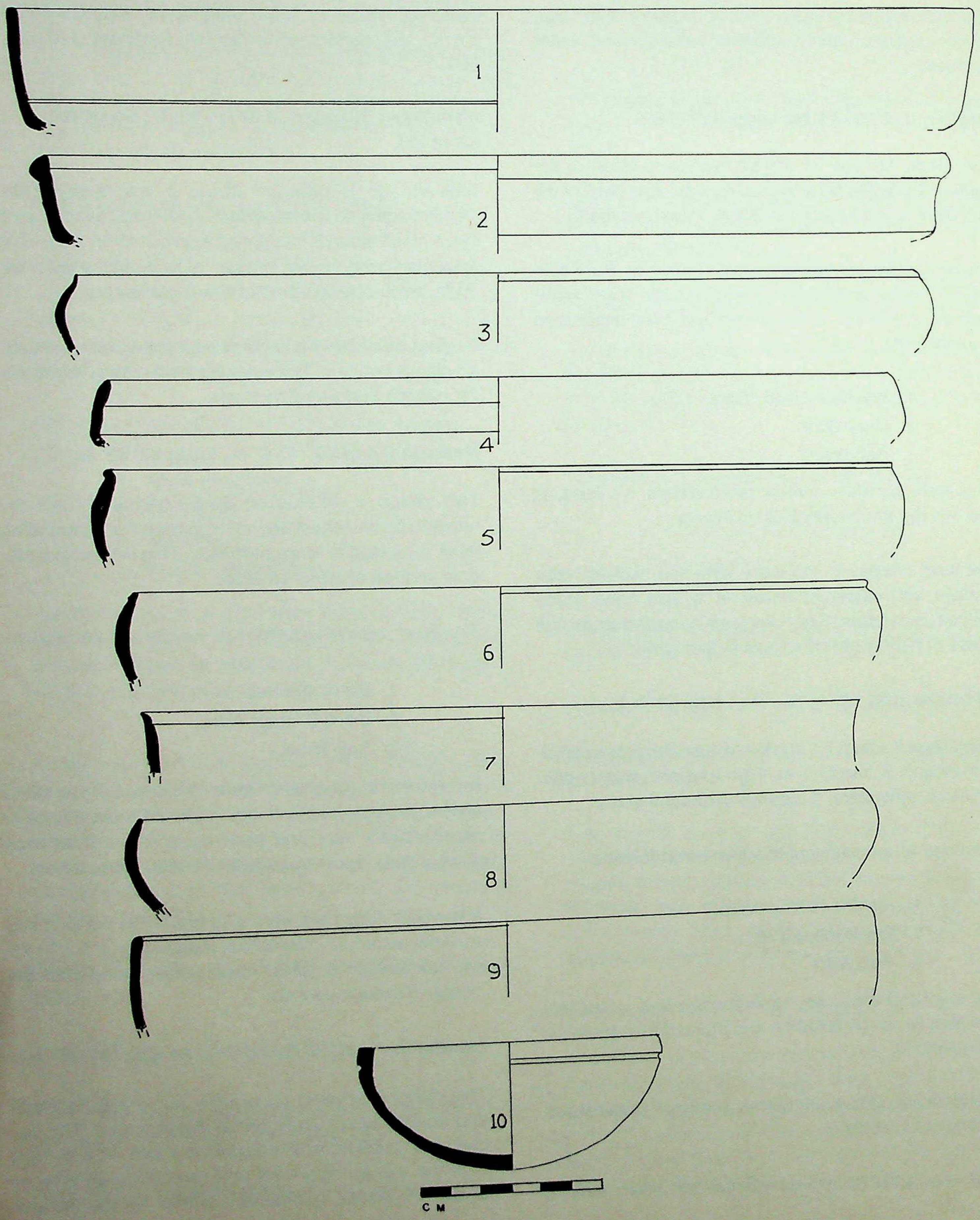

Fig.3 Nagwa :1, 2, 3, 4, 5, 6, 7, 8 & 9 – Black Slipped Ware; 10 – Red Ware.

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habitation and partly with the trees.

The main ceramic industries of the site are:-

1. Black slipped Ware
2. Red Ware

The shapes in *black slipped ware* are similar to those found on other sites mentioned above, *Red ware* is of late variety.

A few bricks measuring 26 x 26 x 6 cm. are also found at the site.

Nagwa (lat.26^{O} 43' 4" N., Long.83^{O}16' 12" E)

This village is siuated about 2 km. away from Jaitpur crossing on Gorakhpur-Khajani road. The mound is located very near to Ami. It has been almost levelled for cultivation purpose. The main ceramic industries of the site are as follows:-

1. Hand made Cord impressed Pottery
2. Black and Red Ware
3. Black Slipped Ware
4. NBP Ware
5. Grey Ware
6. Red Ware

The sherds in *cord impressed* and *hand made pottery* are a few and their shapes are not clear. The *black and red ware* is plain. The main shapes of this pottery are bowls and water vessels with thick fabric. *Black slipped ware* consists mainly convex sided dishes, straight sided bowls, and flat based dishes. (Fig.3). The shapes of *NBPW* are not clear due to their small size.

The main shapes in *red ware* are convex sided dishes, bowls, water vessels-with or without neck, lipped bowls, bowls with flattened rim, basins, miniature pots, inkpot type lids, button knobbed lids, bowls with inturned rim or carinated bowls (Fig.4 -5) and perforated lids.

Besides ceramics, a vase shape bead and a few stone artefacts were also collected. One of the stone artefacts is roughly triangular in shape with rubbed sides, while another one is broken.

Narkhuria (Lat.27^{O} 4' 12" N., Long.82^{O} 39' 9" E.)

The village Narkhuria, situated at a distance of about 35 km. from Basti, in Ram Nagar block, is famous for its Siva temple and a beautiful tank built infront of the temple.

The temple facing east is based on a 58 cm. high platform, consists an octagonal *garbhagriha* and *ardha mandap*. It's *pancha-ratha sikhara* is decorated with a number of miniature *ursringas*. The walls are decorated with modern paintings. On stylistic grounds this temple may be placed in late medieval period.

Nibi Dohani

The site is situated about 2km. away from Shohrat Garh railway station.This mound is about 1 to 2 m. high from the sorrounding level and covers an area of about 3 to 4 acres.

The ceramic industries of this site are as follows-

1. Black and Red Ware
2. Black Slipped Ware
3. Red Ware

The main shape which could be ascertained is small water vessles. Besides, a few Kushana terracottas are also found.

Nishar (Lat.27^{O} 5'6" N., Long.82^{O} 50'16" E.)

This village is situated on Basti-Bansi road at a distance of about 6 km. from Rudhauli. This site extends over an area of about 30 acres. It is slightly high from the surrounding level.

During the course of exploration following ceramic industries have been observed:-

1. Black & Red Ware
2. N.B.P. Ware
3. Black Slipped Ware
4. Red Ware (Main caramic industry)

Few shapeless *black and red ware* sherds were col-

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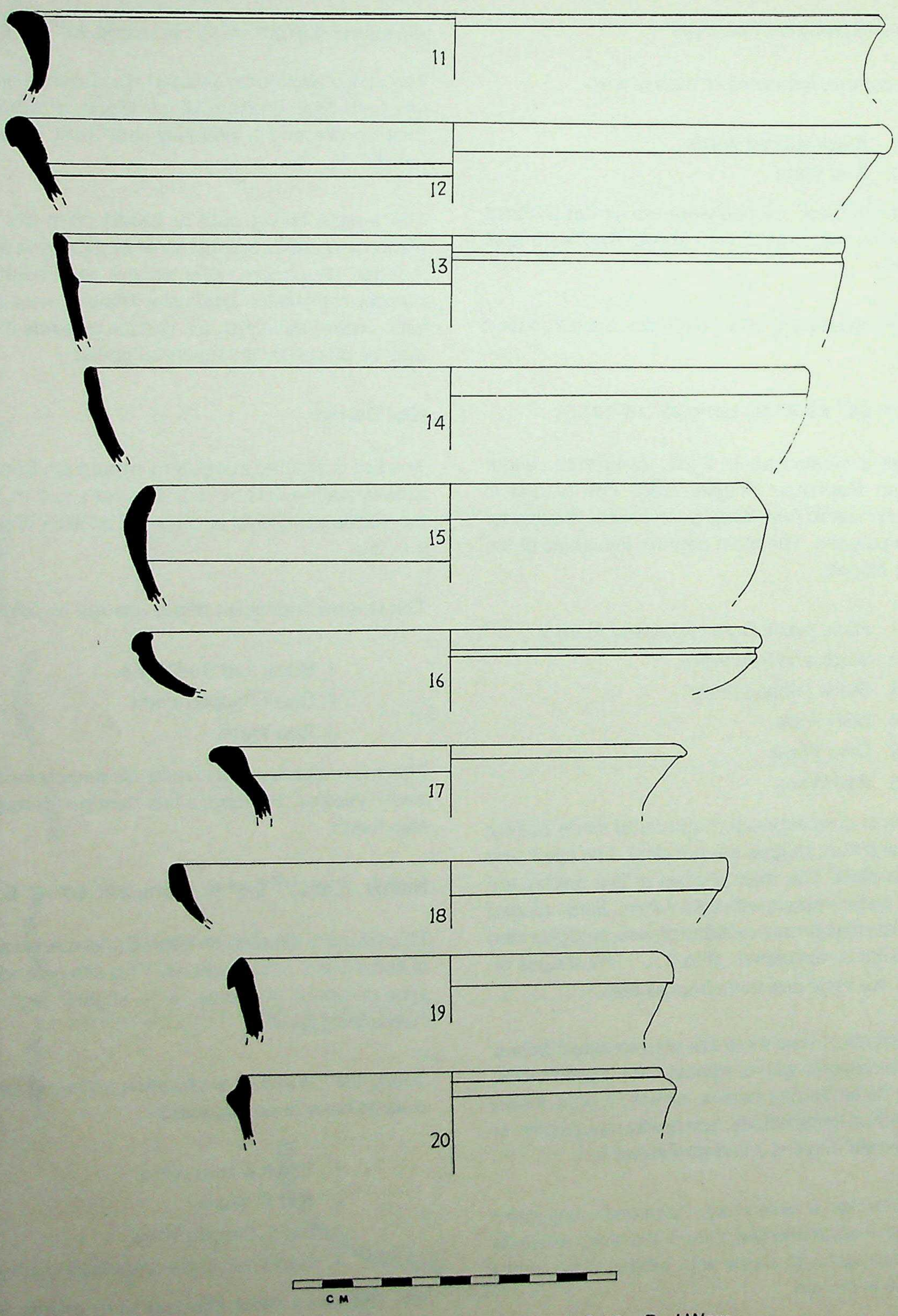

Fig.4 Nagwa :11, 12, 13, 14, 15, 16, 17, 18, 19 & 20 – Red Ware.

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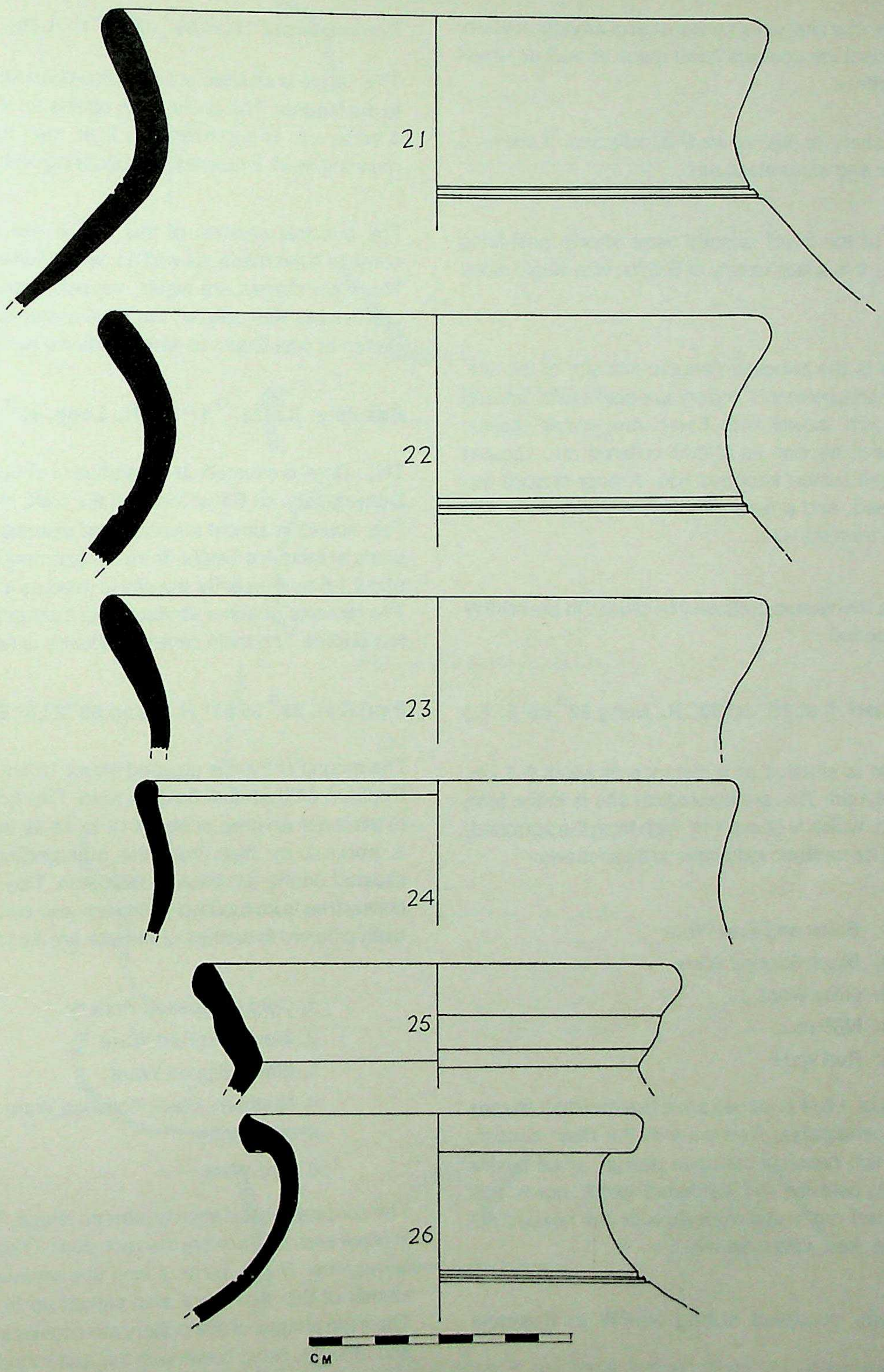

Fig.5 Nagwa :21, 22, 23, 24, 25 & 26 – Red Ware.

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lected from the site, which are devoid of any slip or wash. The assemblage consists hand made as well as wheel turned pottery.

A single sherd of *NBPW ware* is collected. It shows a fine fabric and featureless rim.

A sherd of the *black slipped ware* shows post-firing scratches. It is a late variety of B.S.W. with single sided slip.

Red ware is the principal ceramic industry of the site. The main shapes in this pottery are bowls with outward flattened rim, bowls with flared rim, water vessels without neck as well as folded collared rim, spouted vessels and button knobbed lids. A pear shaped terracotta bead and a terracotta human head were also picked up from the site.

The above mentioned finds may be placed in-pre NBPW to Gupta period.

Pachpokhari (Lat.26° 50'49" N., Long 82° 59' 5" E.)

This village is situated at a distance of about 6-7 km. from Khalilabad. The archaeological site is in the form of a mound, which is about 1 m. high from the surrounding level. The ceramic industries are as follows:-

1. Black and Red Ware
2. Black Slipped Ware
3. Grey Ware
4. NBPW
5. Red ware

The sherds of 1 to 4 potteries are a few and their shapes are not ascertainable. Red ware is the main ceramic industry which consists stamped design, small basins with pseudo collared rim, carinated *handi*, bowls with outward flared rim, water vessels with nail headed rim and short necked water vessels.

The site was occupied during NBPW to Kushana periods.

Parmesharpur (Lat 26° 42'54" N., Long 83° 7' E.)

This village is situated at a distance of about 7 km. south to the Maghar. The ancient site covers an area of about 4 acres and is approximately 2 m. high from the surrounding level. Presently it is under agriculture.

The principal ceramic of this site is *red ware* which consists hand made, as well as, wheel turned potteries. The main shapes are water vessels, carinated *handi* and vessles with collared rim. This assemblage may be placed in post Gupta to early medieval period.

Rasulpur (Lat. 27° 11' 24" N., Long. 82° 42'32" E.)

This village is situated, at a distance of about 7 km. from Domariaganj, on Bansi road, on the bank of river Rapti. The mound is almost squarish and extends in about 12 acres of land. It's height, from the surrounding level, is about 1.5 m. Presently, the site is used as a grave-yard. The remains of some structures of *Lakhauri* bricks are found here. The main ceramic industry is red ware.

Pipri (Lat. 26° 35'37" N., Long.83°2'59" E.)

The mound of Pipri is situated about 12 km. away from Rudhauli on Rudhauli-Bakhira road. This lofty mound is extended in an area of about 12 to 13 acres of Land. It is about 2 m. high from the surrounding level and situated on the left bank of river Ami. The site is completely free from modern habitation and cultivation. The main ceramic industries of the site are as follows:-

1. Cord Impressed Pottery
2. Black and Red Ware
3. Black Slipped Ware
4. Northern Black Polished Ware
5. Grey Ware
6. Red Ware

The *cord impressed sherds* form no shape. The shapes in *black and red ware* are also not clear. Their proportion is very low. *N.B.P. ware* is of a fine veriety. Bichrome sherds of this type were also picked up from the site. The main shapes of this pottery are convex sided dishes and straight sided bowls with flat and round base.

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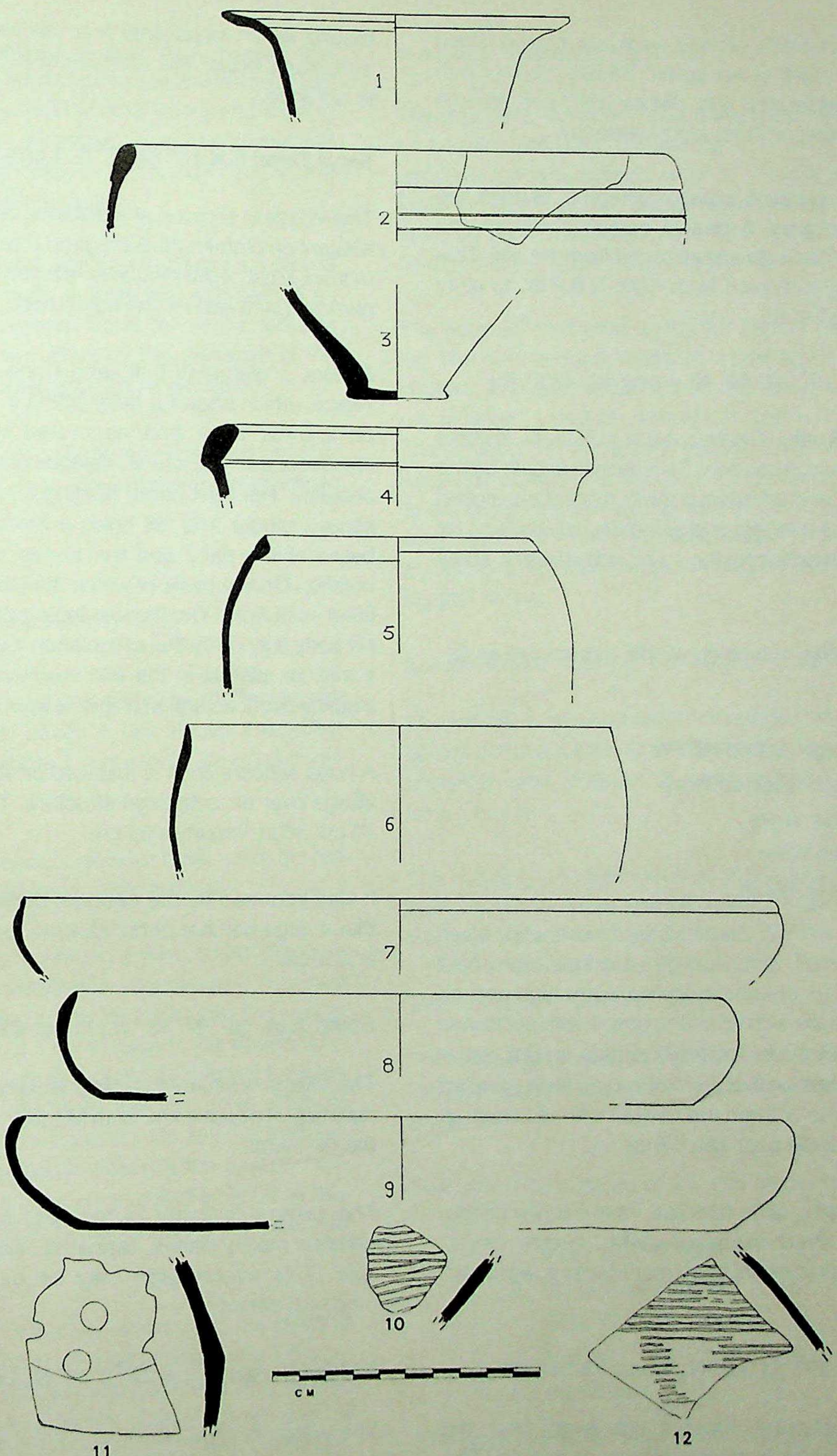

Fig.6 Piprl:1, 2, 5, 9 – Red Ware; 3 & 4 – Black and Red Ware; 6, 8 – Black Slipped Ware; 7 – Bichrome N.B.P.W.; 10, 12 – Cord Impressed Pottery; 11 – Perforated Lid.

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Main shapes in *black slipped ware* are convex sided dishes and straight sided bowls. Besides, bowls with collared rim, perforated lids, dishes with wide rim and high necked water vessels are noteworthy.

The *red ware* consists slips of different shades like chocklete and grey. A part of carnelian stones and pieces of chert have also been found from the site. This site was mainly occupied from early N.B.P.W. to early Sunga periods(Fig. 6).

Rudhauli (Lat.27^{O} 11' 49" N., Long.82^{O}48'2" E.)

The mound of Rudhauli is situated at a distance of about 33 km. from Basti. A modern Siva temple is built on the mound. Except a small intact portion, most of the mound is levelled by the villagers and being intensively used for agriculture. it's height from the surrounding level is about 9-9.5m.

The main ceramic industries of this mound are as follows:-

1. Degenerated NBPW
2. Black Slipped Ware
3. Grey Ware
4. Red Ware
5. Black Wash.

The sherds of *NBPW, black slipped ware* and *black wash* are very small, which do't give any indication about their shapes. Main shapes in *red ware* are high necked water vessels, duffs with wide rim, bowls with out turned rim, ink-pot type lids, conical knobbed lids, basins, water vessels with comparatively small mouth and spouted vessels etc. Some of them are treated with red wash. A few red ware sherds bear black lines.

Terracotta toy carts, rattle handles, vase shaped beads, fragments of chert stone-probably waste chips-produced in the process of bead manufacture, were also found.

Rudhaura (Lat. 27^{O} 11' 46" N., Long 82^{O}39' 32" E)

This village is situated about 2 km. away from the Domariyaganj on the Basti-Bansi road near a tal. The mound, which was a large one, has been converted into agricultural fields. The main ceramic industry of the site is *red ware*.

Sarya Tiwari (Lat.26^{O} 38'17" N., Long. 83^{O}16' 34" E.)

This village is situated at a distance of about 3 km. from Khajani on Gorakhpur-Bansgaon road, over an ancient mound. Most of the mound is levelled for the residential purposes and rest for the cultivation.

A stone sculpture of buff sand stone is installed in the village, which shows a deity sitting in *lalitasana mudra* on a lotus base and decorated with *udarbandha, bajubandha* and *kankana, Yajnopavita* is hanging on his shoulder. His right hand, holding an *aksha mala,* is in *abhaya mudra* and left holds a *Kamandalu.* The long beard of the deity and the sheep shown below are notable. On the basis of which the image may be identified as of *Agni.* The flames depicted on either sides of his body duly verify this association. On stylistic grounds it may be placed in the late medieval period. A plain *trisakha* architectural member is kept near this image.

A huge *sahasra linga* is installed on the outskirts of the village over an octagonal structure. The radius of this, 76 cm. high, lingum is 33 cm.

It was informed by the villagers during the exploration that a large number of bones were found in the digging at this site.

Semri (Lat. 26^{O} 47' 43" N., Long. 83^{O}7'58" E.)

This village is situated on Maghar-Ghaghsara road, at a distance of about 4 km. from Ṃaghar on the left bank of the river Ami.

The ceramic industry of this site is *red ware* which consists mainly dishes, carinated *handi* and water vessels. This assemblage may be dated to the early medieval period.

Sikhāra Kohanda (Lat 27^{O} 9' 16" N., Long.^{O} 39'25" E.)

The village is situated about 6 km. from Domariyaganj on Domariagnaj-Basti road. The lake known as

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'Sikahara Tal'- the source of river Ami, adjoins this village. It has become very shallow due to the ecological reasons, such as the growth of amphibious and floating plants and silting. The otherwise dry lake accumulates enough water through different channels, during the rainy season, to feed the river *Ami.*

The sources of the rivers are given special sanctity in Indian culture and most of them are established as pious centres of pilgrimage. So is the casse with the *Sikahara Tal,* which is evident by the presence of the remains of a few brick-temples and a gumbad.

The ancient site, of this village, extends over the flattened area of about 4 acres, near *gumbad.* The ceramic industries of this site are:-

1. Black & Red Ware.
2. Black Slipped Ware.
3. Red Ware

The shapes in *black and red ware* are the bowls nail headed wide rim and basin. A few sherds are wheel turned while one example is represents the hand made variety.

Black slipped ware consists globular bowl, while the red ware examples are big hand made basins.

These potteries probably belong to the pre NBPW phase during the course of exploration, the villagers informed us that they have found some old bricks and base walls of the earlier structures from a place in the village. The site, situated on the outskirts of the settlement towards the lake, consists traditional sanctity. It is strongly believed that even the removal of a single brick from the site will cause tremendous harm to the person concerned. The villagers have constructed a *mazar* at this site and they, obviously, relate this site with their own religious beliefs.

A close observation of the remains reveals the plans of eight brick structures-four circular and four squre (Pl. 9). The site is littered with several complete and broken bricks. Generally the bricks are plain but a number of them are carved (Pl. 10) and decorated with the motifs- such as scrolls and *amlak* etc. The site is located roughly in an area measuring 30x20 m.

The structures, described above are clearly the remains of ancient temples consisting circular or square *garbhagrihas* associated with a simple *antaral* or *Kapili,* in plan. The decorated bricks are comparable to those used in the *Astika Baba temple* of sitapur and may be dated to approximately 11th C.A.D.

The *gumbad* is situated on the left brim of the Sikahara *Tal* This double-dome structure is built on a 0.60 m. high platform with the kiln burnt bricks measuring 16.5 --22 cm. in length, 14-19 cm. in breadth, and 4-5.5 cm. thick. The height of the *gumbad* is roughly 7-8 m. Though the actual purpose of this structure is not known according to the villagers there was a well in its sanctum, which was the only source of drinking water in this area. On stylistic grounds this monument may be dated to the pre Mughal period.

Surwar Khurd Lat 27^{O}1'5" N., Long. 82^{O}2' 43"E)

This village is situated on Rudhauli-Bakhira road at a distance of about 8 km. from Khalilabad. The ancient site covers an area of about 15 acres and its height varies from 1 to 2 m.

The principal ceramic industry of this site is red ware. Besides, a few bricks comparable to those of Kushana period are also found.

Thuthia Khurd (Lat.26^{O} 59'30" N., Long.82^{O}47'E)

This village is situated at a distance of about 29 km. from Bansi on Basti Bansi road. The site covers an area of 3 acres.

The ceramic industries of this site are as follows:-

1. Black & Red Ware
2. Black Slipped Ware
3. Grey Ware
4. NBPW
5. Red Ware

The *black red ware* had a medium fabric and thick core. The shape which could be ascertained is bowl. Black

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slipped ware consits a globular bowl and grey ware is straight sided bowl. The sherds of NBPW are too small to provide any idea about their shape.

The *red ware* is the most dominant pottery of this site. The main shapes are water vessel, carinated pot and button knobbed lid.

Besides pottery, this site has yielded rattle handle and a part of a terracotta figurine bearing stamped design.

Tola Ghose

The principal ceramic industries of this site is red ware. The main shapes are dishes with nail headed rim, water vessels with folded rim, ink pot type lid, and basin with sharply inturned rim.

Unsara (Lat.26^{O} 48'35" N., Long.83^{O}1'3" E)

This village is situated at a distance of about 4 km. from Bhadah *Chauraha* near Khalilabad on Basti road. This 3 to 4 m. high mound extends approximately in an area of 5-7 acres. Most of the mound is under extensive agriculture and is levelled by the villagers. A big pond is situated on the right side of the mound. Besides, the remains of a ruined brick structure and a modern siva temple built over an old structure are also situated on the mound.

The main ceramic industries of the site are as follows:-

1. Black and Red Ware.
2. Black Slipped Ware
3. Red Ware
4. Sturdy Grey Ware
5. Glazed Ware

Shapes in *black and red ware* could not be ascertained because of their badly broken conditions and small size. Shapes in *black slipped ware* are dishes and bowls. Red *ware* assemblage consists bowls with inturned rims, button knobbed lids, water vessels and storage jars.

A terracotta flesh rubber and terracotta object with hafting marks were also picked up from the site. A broken stone sculpture of *Harihara* is installed in the *garbhgriha* of the Siva temple. The remaining portion of the image consists a high *jatajuta.* Both the lower hands are broken, while a *trishula* and a *chakra,* the respective symbols of *Siva* and *Visnu* are shown in his right and left upper hands. *Brahma* and *Siva* are depicted seated on the either sides of the upper part of the *parikar.* The syncretic god is decorated with *Karna-Kundal, Kanthahar, Yajnopavita, Srivatsa, Kankan* and *Bajubandha* On stylistic grounds the image is datable to the 9th-10th C.A.D.

Besides, a few *Siva-linga* are imbeded in the remains of a brick structure. The sculpture, Siva-linga and architectural remains provide evidence to conclude that few brick temples existed here in the early medieval period.

III

On the basis of above description it may be concluded that 64 archaeological sites have been explored in the exploration project, under consideration. Out of these, the sites of Pipri, Chandi Diha and Nagwa have yielded *mat impressed* or *corded ware.* The discovery of a *red ware* sherd bearing *post-firing incised design* (Pl.6), from Dihwapar, is noteworthy. Besides the finding of two *grey ware* sherds bearing black paintings from Chandi Diha is also important to mention.

The sherds in *cord impressed* hand made pottery are small in size. Their shapes are not clear. So is the case with *incised red ware* pottery. Grey ware sherds with paintings show the shape of a small lota (?) type pottery.

Incised design is executed with wavy lines, white grey ware bear circular bands in black colour (Pl.5).

Black and red ware comprise mainly bowls and water vessels. The shapes such as dish on stand, pedestelled bowl and perforated footed pottery are altogether absent. It is also notable that these sherds are totally devoid of any painting. The sherds of this type show geerally medium to coarse fabric. While a few have sturdy and thick fabric. Fine fabric, is rarely observed. Core of this pottery is red, smoky or blackish. Few examples also bear red slip on their outer side.

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The *black and red ware* found from Pipri, Chandi Diha, Dihwapar, Thuthia, Nagwa and Mahanpar etc., suggest their early placement in the pre NBP phase. A few of which might belong to the period represented by Sohgaura II and Narhan I.

Black slipped ware consists convex sided dishes, globular bowls with flat base and straight sided bowls. The contemporary red ware and grey ware show the similar shapes. The examples of perforated pottery and lipped vessels are also found. Some of the red ware sherds bear a black lining on their outer body.

NBPW is reported from eight sides, while the potteries related to the Sunga-Kushana and later period is found from numerous places. Stone sculptures and architectural members of temples are found from a few sites. Monuments of medieval and late medieval periods are represented by some structures, temples and tanks of Deipar, Bahera Mafi, Narkhuria, Sikahara, Maghar, Rasulpur, Kanti etc.

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LIST OF EXPLORED SITES IN DISTRICTS SIDHARTHA NAGAR, BASTI & GORAKHPUR

(The abbreviations used in this chart are as follows:BRW- Black & Red Ware;BSW, Black Slipped Ware; GW-Grey Ware; PGW Painted Grey Ware; NBPW- Northern Black Polished Ware; RW - Red Ware)

Sl.No.	Name of village/site	Tehsil	District	Main ceramic Industries	Other finds	Previous references if any	Remarks
1	2	3	4	5	6	7	8
1.	Agia Pande	Domariyaganj	Sidhartha Nagar		19th C. temple		
2.	Agionan	Bansi	Sidhartha Nagar	RSW,RW,GW			
3.	Asurainan	Basti	Basti	R.W.,BRW.	T.C.head and T.C.Animal fig.		
4..	Atar Singari	Bansgaon	Gorakhpur	RW,Black Wash			
5.	Ayar (Airwa)	Bansi	Sidhartha Nagar	BRW	broken bricks		
6.	Baghi (Karhi)	Bansi		NBPW,BSW,GW,RW	broken T.C.		
7.	Bahadurpur	Basti	Basti	RW			
8.	Baidaulagarh	Domariyaganj	Sidhartha Nagar	RW (late variety)			
9.	Bahera Mafi	Basti	Basti		Siva temple (100-150 years old)		
10.	Bakarganj	Khalilabad	Basti	NBPW, BSW,GW,RW		I.A.R, p.45	
11.	Banspar	Khajani	Gorakhpur	RW			
12.	Behar	Khalilabad	Basti	R.W.			

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1	2	3	4	5	6	7	8
13.	Beni Dih	Basti	Basti	R.W.			
14.	Bhainsa Mafi	"	"	BRW,BSW,RW	T.C.human	I.A.R. 1962-63, p.33 I.A.R. 1963-64, 45	
15.	Bhanpur	Khalilabad	"	BRW,RW,			
16.	Bhari	Domariyaganj	Sidharth Nagar	BSW, GW, RW	Sunga-Kushana brick-structure, carved bricks, T.C. figurines, medieval stone	Fuhrer,ASI,1891,223 Puratattva No.3,p.86	
17.	Bhatpurwa	Basti	Basti	B.S.W., R.W,	T.C.flash rubber		
18.	Bhita Kalan	"	"	BRW, BSW, RW, glazed Ware	T.C.figurines sling ball		
19.	Bhiti(Khoria)	Gorakhpur	Gorakhpur	BRW,BSW,RW			
20.	Bhiti (Rawat)	"	"	RW,			
21.	Chaisar	Domariaganj	Sidhartha Nagar	RW,NBPW	Kushana terra-cotta figurines	Bharati, No.3,p.87	
22.	Chandidiha	Khalilabad	Basti	Corded Ware, BRW, PGW,NBPW, BSW, RW	Carnelian bead.		
23.	Chandbari	Sahjanwa	Gorakhpur	RW	T.C.figurine		
24.	Chhapia	Basti		RW			
25.	Chaura Banganwan	Domariyaganj	Sidhartha Nagar	RW			
26.	Chaungari	Basti	Basti	BRW, BSW, RW			
27.	Deipar	Domariyaganj	Sidhartha Nagar	RW(late medieval)	Siva-temple and tank		
28.	Dihwapar	Khalilabad	Basti	BRW,BSW,RW, One sherd with post firing incised design			
29.	Ghauspur	Khalilabad	"	RW			
30.	Halaur	Domariyaganj	Sidhartha Nagar	RW	Broken burnt bricks		
31.	Hardi Dih	Khajani	Gorakhpur	BSW,GW,RW,			
32.	Jagdishpur	Domariaganj	Sidhartha Nagar	RW			
33.	Kanti	Khalilabad	Basti		19th C.temple		
34.	Kabirpanthi Ashram	Domariyaganj	Sidhartha Nagar	BRW,GW,RW	burnt bricks (meas.22x11.5 cm.)		
35.	Kadirabad	"	"	RW	burnt brick structures		
36.	Khalilabad	Khalilabad	Basti		Medieval fort		
37.	Kopia	"	"	BSW,GW,RW,Muslim glazed Ware	T.C.figurines glass cunks	Fuhrer, ASI, II, 1891, 224 Bharati, 8,I,120, Puratattva no 3,77-88, I.A.R. 1963-64, P45	
38.	Kukudand	"	"	GW,BSW,RW	T.C.figurines		
39.	Kushaha Tal	Bansagaon	Gorakhpur	BSW,GW,RW			

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1	2	3	4	5	6	7	8
40.	Kusumahi	Domariyaganj	Sidhartha Nagar	BSW,RW			
39.	Kopia	Khalilabad	Basti	BSW,GW,RW,Muslim glazed Ware	T.C.figurines glass cunks	Fuhrer, ASI, II, 1891, 224 Bharati, 8,I,120, Puratattva no 3,77-88, I.A.R. 1963-64, P45	
41.	Lalpur	Bansgaon	Gorakhpur	RW(Sunga to medieval (period)			
42.	Maghār	Khalilabad	Basti	BRW,GW,RW(late)	Late medieval monuments		
43.	Mahanpar	"	"	BRW,BSW,RW,			
44.	Mahatinian	Domariyaganj	Sidhartha Nagar	RW	burnt brick structure (brick meas. 22-2 x 20-22x5-6 cm.)		
45.	Meerganj	Khalilabad	Bansi	BRW,BSW,RW	structural remains of Sunga-Kushana period.		
46.	Mundadiha	"	"	BSW,RW	remains of brick (meas.26 x26 x		
47.	Nagwa	Bansgaon	Gorakhpur	Corded Ware, BRW, BSW, NBPW,GW,RW,	T.C.beads, stone artifact(?)		
48.	Narkhuria	Khalilabad	Sidhartha Nagar		Siva temple, (Late medieval)		
49.	Nibi Dohni	Shoharatgarh	Sidhartha Nagar	BRW, BSW,RW			
50.	Nishar	Basti	Basti	BRW,BSW,NBPW,			
51.	Pachpokhari	Khalilabad	"	BRW,BSW,GW, NBPW,RW			
52.	Parmesharpur	Bansagaon	Gorakhpur	RW			
53.	Pipri	Bansi	Sidhartha Nagar	corded Ware, BRW, BSW,GW,NBPW,RW	stone pieces.		Protected by the govt.of India
54.	Rasulpur	Domariyaganj	"	RW(late)	remains of a lakhauri-brick structure		
55.	Rudhauli	Khalilabad	Basti	BSW,GW, NBPW,RW	T.C.toy cart, beads, stone chips		
56.	Rudhaura	Domariyaganj	Sidhartha Nagar	RW,			
57.	Sarya Tiwari	Khajani	Gorakhpur		Medieval stone sculpture		
58.	Simre	"	"	RW			
59.	Sikhāra Kohanda	Domariyaganj	Sidhartha Nagar		remains of medieval brick temples		
60.	Surwar Khurd	Basti	Basti	RW			
61.	Tama (Tameswar Nath)	Khalilabad	"	RW			

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1	2	3	4	5	6	7	8
62.	Thuthia Khurd.	Khalilabad	Basti	BRW,BSW,GW, NBPW,RW	TC.fig.		
63.	Tola Ghose	Naugadh	Sidhartha Nagar	RW			
64.	Unsara	Khalilabad	Basti	BRW,BSW,RW,GW, glazed Ware	T.C.objects, stone sculpture	I.A.R. 1964-65,p.45	

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(ii) Maps 1:50000, Sheet Nos. 63J/13; 63N/1; 63N/2; 63N/5; 63N/6.

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Further Excavations at Imlidih Khurd -1993
(Second Preliminary Report)

Purushottam Singh

Readers of *Prāgdhārā* (No.3) will be aware of the salient features of the results obtained in the small-scale excavations conducted during March-May 1992 at the Protohistoric site of Imlidih Khurd, an inconspicuous, featureless settlement located on the left bank of the Kuwana river, a tributary of the Ghāghārā, on the borders of districts Gorakhpur and Basti. This excavation had yielded a three fold culture-sequence[1] belonging to the Pre-Narhan, Narhan and the early historical periods.

This excavation,[2] although remarkable in its results in many ways, posed new questions as well. For example it was not clear whether the Pre-Narhan settlers occupied the whole area of the mound or their settlement was confined to a limited locality. Secondly, it was also not clear as to whether there was any stratigraphic break between Periods I & II and if so, what was the likely time gap involved. Conversely, if there was no break between the two, what was the exact relationship of the inhabitants of Period I with those of the succeeding period. In other words, was there any transitional phase between the two and if some elements of Period I continued to survive in the subsequent period as well. Thirdly, the archaeobotanical and osteological data obtained during the first year's excavation was not adequate enough and this needed to be supplemented by further work at the mound. With these objectives in mind, a five-week field work was conducted during March-May 1993 at this site and as the following pages will demonstrate, the results were encouraging in many ways.

As noted earlier, the main achievement of Imlidih excavations is the discovery of an antecedent phase of culture stratigraphically occuring just below the Narhan Culture deposit hence termed as 'Pre-Narhan' with a suggested date of Pre-1300 B.C. The excavations conducted during 1992-93 were confined mainly in the southern portion of the mound. It was observed that the cultural deposit of Pre-Narhan Culture did not exceed more than twenty-five cm-in this part of the mound and it rested just over the natural soil. The diagnostic trait of this culture comprised the corded ware which is essentially hand-made. The principal types in this ware are spherical bowls, pedestalled bowls, vases with flaring rim and expanding body, *handi* like cooking vessels with out-turned rim, constricted neck and expanding body, and spouted vessels.

As ceramic evidence is the only predominant surviving trait of these protohistoric cultures, special care was taken to collect separately pottery of each dig of about

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five centimeteres. After washing, cleaning and marking, various ceramic wares of stratified trenches were subjected to detailed analysis and study. The representative shapes discovered during 1993 (in addition to those reported in 1992) are illustrated in the following three figures. Their discription is as follows:

Figure 1

No.1 Fragment of a deep bowl of Red Ware having cord-impressed designs on the exterior. From period I. IDH/93 Tr.XM-6 Depth. 60-0.0 mts. Pit 1.S.B. (1).

No.2. Fragment of vase of red colour with cord impressions on the exterior just below the neck. From period I. IDH/93 Tr. AG - 5 Depth. 1.00-1.05 mts. Layer(4)

No.3 Fragment of a pedestalled bowl of red colour with cord impressions on the exterior. The interior of this vessel bears a bright red slip. From Period I. IDH/93. Tr. AH 5. Depth. 1.30-1.40 mts. Pit I SB (2)

No.4. Fragment of a vessel of Red Ware with heavy cord-impressions on the exterior while the interior has been left unfinished and looks as if this vessel is hand-made. IDH/93 Tr. XQ-16 Depth. 1.70-1.75 m. layer (3)

No.5. Same as above with similar cord-impressions on the exterior. The interior is left unfinished and looks as if this vessel is hand-made. From Period I. IDH/93 Tr. XQ-16 Depth 1.70- 1.75 mts. layer (3)

No.6. An almost complete hand-made vase of smoky grey colour, ill fired, with globular body, narrow small neck and flaring rim. It has two incised designs on the exterior which comprise a row of obliquly parallel liness just below the neck and incised zig-zag design carved below it. It is from a pre-Narhan deposit (Period I). IDH/93, Tr. AH 5. Depth 1.65-1.70mts. Pit I SB (3).

No.7. Vase of Red Ware with out-turned rim, costricted neck and expanding sides. From the overlap phase between Periods I & II. IDH/93. Tr. AH 5. Depth.1.30-1.45 mts. Pit I SB (2).

No.8. A hand-made fragmentary deep bowl with sharp out-turned rim and mild carination at the waist. It has a smooth surface and has been burnished on both sides. It is of smoky grey colour. From Period I. IDH/93. Tr. AH 5. Depth. 1.55-1.65 mts. Pit I SB (3).

No.9. Vase of Red ware with out-turned rim and gently expending sides. This vessel is heavily burnished on both surfaces. From period I.

No.10. Vase of Red Ware with out-turned rim, and gently expanding sides. It has deep burnishing both on the exterior and the interior. From Period I. IDH/93. Tr. XN.8. Depth. 90-95 Cm. Pit I SB (2).

No.11. A hand-made complete miniature vase, smoky grey colour, ill fired, burnished on the exterior, devoid of any ornamentation. From Period I. IDH/93, Tr. AH 5, Depth. 1.40- 1.60 mts. Pit I SB (3).

No.12. Lower portion of a dish-on-stand of Red ware bearing a bright red slip on the exterior. From the overlap phases between Periods I and II. IDH/93. Tr. XM-8, Depth 1.45-1.50 mtrs., Pit I SB (3).

No.13. Basin of Red Ware with applique design on the exterior at the point of carination. A chain-pattern has been carved on the added strip of clay by indentation. A bright red slip has been applied on the upper part of the vessel. From Period I. IDH/93. Tr. XM -8, Depth. 1.10-1.20 mtrs. Pit I SB (3).

No.14. Vase of Red Ware with constricted neck and highly expanding body. It bears a bright red slip on the exterior. From the overlap phase between periods I and II. IDH/93. Tr. XM-6. Depth 1.10 mtrs. Pit I SB (1).

No.15. Spouted basin with out-going rim, constricted

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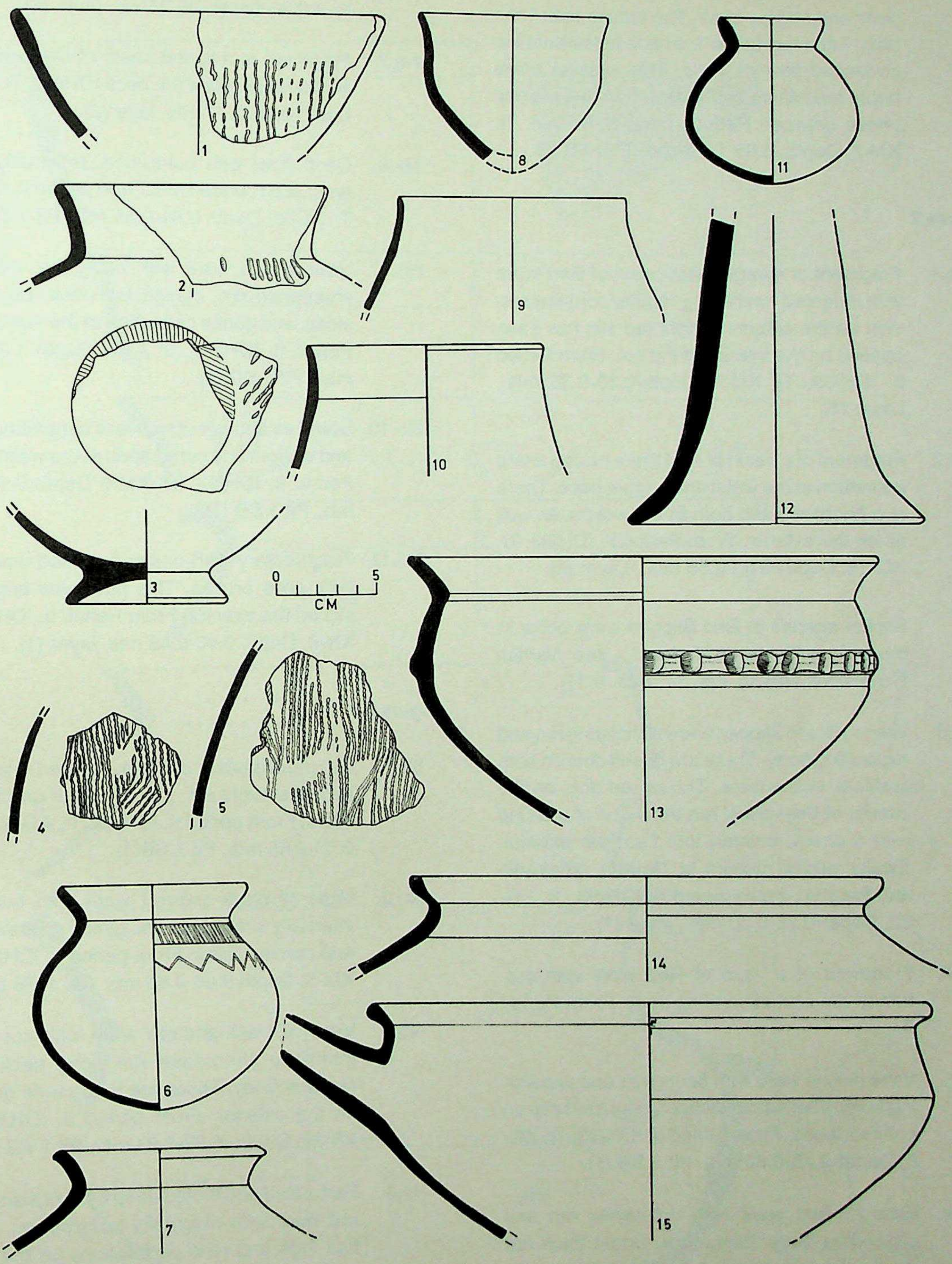

Fig. 1

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neck and sagger base. The tubular spout has been luted just below the neck to facilitate the controlled flow of liquid. This vesssel bears bright red slip on both sides. From the overlap phase between Periods I and II. IDH/93. Tr. XM-7. Depth. 0.95-1.10 mtrs. Pit I SB (2).

Figure 2

No.1. Fragment of a large-sized basin of Red Ware with indented rim having regular cord-impression on the exterior. Bright red slip has been applied on the interior of the pot. From Period II. IDH/93, Tr. XN-7, Depth-0.30-0.35 mts., Layer (1).

No.2. Fragment of a basin of Red Ware having sharp carination at the waist and sagger base. There is a bright red slip both in the interior as well as on the exterior. From Period II. IDH/93, Tr. XQ-16, Depth-0.80-0.85 mts., Layer (2).

Similar shapes in Red Slipped ware occur in the lowest levels at Narhan (see *Narhan Excavation Report.* Fig. 31, Nos. 9-11).

No.3. Vase of Black Slipped ware with flaring rim and expanding body. There are raised dots on both surfaces of the neck. The raised dots on the interior of this vessel are the result of piercing with a sharp, pointed tool from the exterior. Similar design occurs at Narhan, Khairadih and Rajghat. From period II. IDH/93, Tr. XR-22, Depth-0.25-0.30 mts., layer (1).

No.4. Fragment of a vase of Red ware with out-turned rim and expanding body. From Period II.

No.5. Vase of Red ware with flaring rim and expanding body. This vessel bears a bright red slip on both surfaces. From period II. IDH/93. Tr. XN-8, Depth-0.75-0.80 mts. Pit 1 SB (1).

No.6. Vase of Red ware with out-turned rim and expanding body, thick core. Bright thick red slip has been applied on the exterior and upto the neck of the interior. From Period II. IDH/93, Tr. AG 5, Depth. 30-35 cm. layer (1).

No.7. Fragment of a lipped basin of Red ware with gentle ridge below the neck IDH/93, Tr. XS-22 Depth 0.73-0.77 mts. layer(2).

No.8. Deep bowl with out-turned, externally thickened and rounded rim. From period II. IDH/93, Tr. XS-22 Depth 0.81-0.85 mts. Pit-1 SB (2).

No.9. Vase of red ware with out-going, internally sharpened rim, constricted neck, expanding sides, and gentle carination at the waist. From Period II. IDH/93, Tr. AH-5 Depth 1.30-1/45 mts., Pit 1 SB (2).

No.10. Same as above but with less expanding sides and without any carinaation at the waist. From Period II. IDH/93. Tr. XM-6 Depth 0.55-0.60 mts. Pit 1 SB (10).

No.11. Fragmentary dish-onstand of Red ware with both ends broken. This pot bears bright red slip on the exterior. From Period II. IDH/93 Tr. XN-8. Depth 0.40-0.45 mts. layer (1).

Figure 3

No.1. Deep bowl/basin of black-and-red ware with almost straight rim, pinched neck and convex sides. From period II. IDH/93. Tr. AG-5, Depth 0.55-0.65 mts. Pit 1 SB(1).

No.2. Vase of black-and-red ware with out-going internally sharpened rim, gentle concave neck and convex sides. From period II. IDH/93. Tr. XM-6. Depth 0.60-0.65 mts. Pit. 1 SB (2).

No.3. Vase of black-and-red ware with out-going, internally sharpened rim, long neck aand globular body. There are four gentle grooves on the exterior. From period II. IDH/93. Tr. XS-22. Depth. 0.77-0.81 mts. Pit 1 SB (2)

No.4. Perforated and footed deep bowl of black-and-red ware with externally collared rim. It has four legs and nine perforations on the base. From Period II. IDH/93. Tr. XM-7. depth 0.35-0.40 mts. layer (1).

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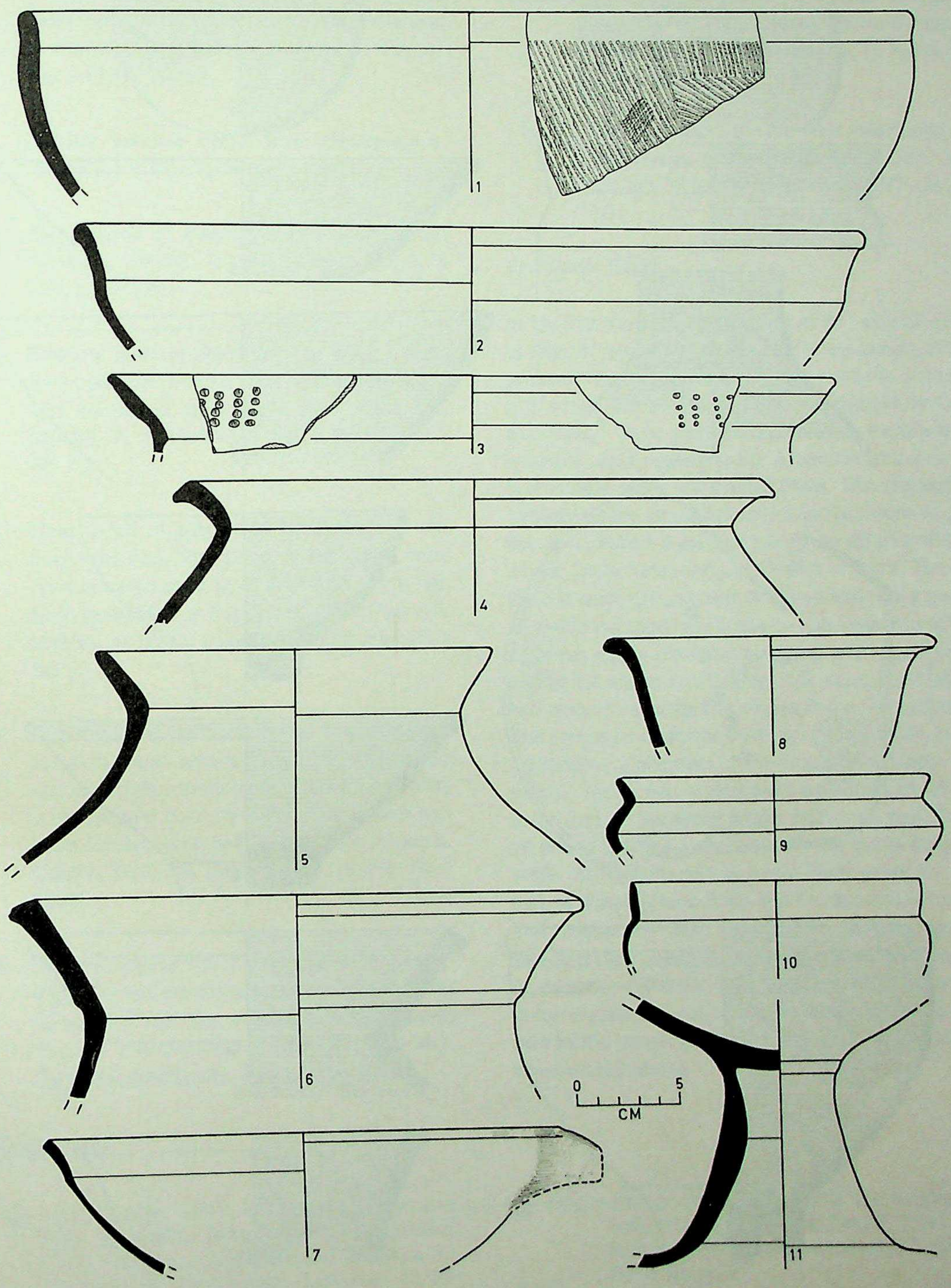

Fig. 2

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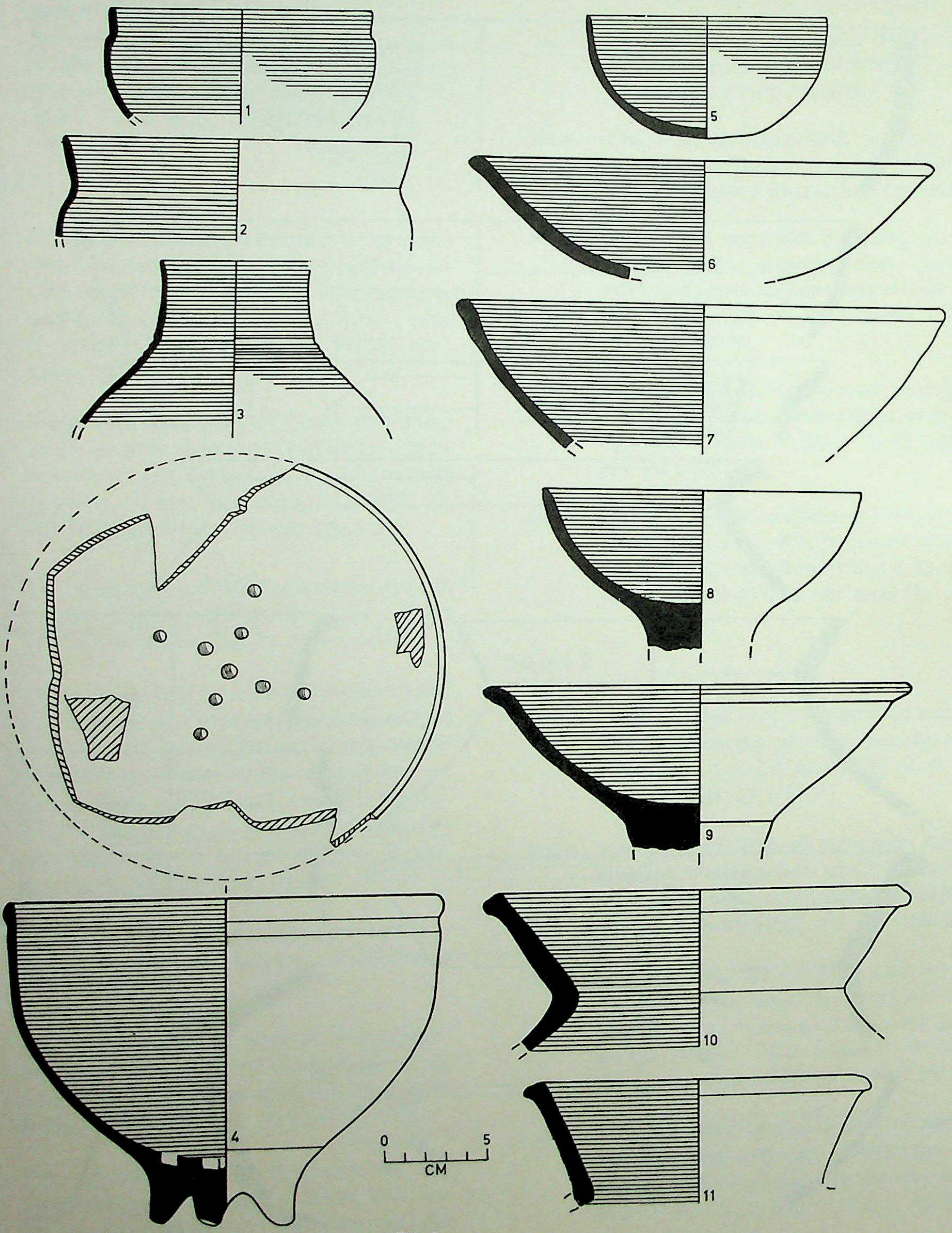

Fig.3

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similar shapes in Red Slipped Ware have been reported from Narhan in the lowest levels of Period I (See *Narhan Excavation Report.*[3] Fig. 34 Nos. 20-27).

Similar vessels occur from Hastinapura, Sravasti and Atranjikhera.

No.5. Deep bowl of black-and-red ware. From Period II. IDH/93. Tr.XS-22. Depth 0.68-0.73 mts. Layer (2).

No.6. Shallow bowl of black-and-red ware having thick, gritty core but a thick slip on both sides and burnished extensively. From Period II. IDH/93, Tr. XM-6. Depth 0.60-0.75 mts. Pit 1 SB (1).

No.7. Deep bowl of black-and-red ware with rim thickened from both sides. It has a thick gritty core covered over by a thick slip which has been burnished on the interior. From Period II. IDH/93. Tr. XM-6 Depth 0.35-0.40 mts. Pit 1 SB (1).

No.8. Upper portion of pedestalled bowl/bowl-on-stand of black- and-red ware with out-turned and externally rounded rim. It has a thick, gritty core covered over by a thick slip which has been burnished on both sides. From Period II. IDH/93, Tr. XM-6. Depth 1.00-1.10 mts. Pit 1 SB(1).

No.9. Some as above but of larger size. The outgoing rim in this case is externally thickened and rounded. From the overlap phase between Periods I and period II. IDH/93. Tr. XM-7. Depth 0.90-1.00 mts. Pit 1 SB (2).

No.10. Vase of black-and-red ware with flaring, externally rounded rim, narrow neck and expanding sides. From period II. IDH/93. Tr. XM-6. Depth 0.45-0.50 mts. Pit 1 SB (1).

No.11. Same as above but the rim is less flaring. From the overlap phase between Periods I and II. IDH/93. Tr. XS-22. Depth 0.73-0.77 mts. Layer (2).

Economic Base

In the first season's excavation at this site 27 samples of organic remains from Period I (Pre-Narhan, Cord-Impressed Red Ware Phase) and 7 samples from period II (Narhan Culture Phase) ware recovered by Dr. K.S. Saraswat.[4] Their preliminary analysis furnshed some valuable data regarding the economic activities of the first settlers of the Sarayupar Plain. The vegitable food available to the inhabitants of Period I comprised cereals like-Rice, hulled & six row barley, bread wheat & dwarf wheat, jowar millet and pearl millet or Bajra. The pulses include lentil, green gram, field pea and grass pea while oil seeds included field brassica and seasame or til. This data has amply demonstrated that even during the first half of the second millenium B.C. agriculture based on two crops had taken firm routes in the Sarayupar plain. The presence of Jowar millet and pearl millet in Period I provides a glimpse of the import from beyond this region. These two grains are believed to be of African origin and Dr. Saraswat thinks that these were first of all introduced by the Harappans in the north-west part of India. The Imlidih people might have learnt the cultivation of these grains from the Harappans through the intermediaries like the O.C.P. Culture people of Western Uttar Pradesh. it may be added that some more archaeobotanical samples were collected from this site in the excavations of 1993 and their analysis is likely to add to the above list of cereals, pulses, and oil seeds enumerated above.

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मूसानगर क्षेत्र में पुरातात्विक सर्वेक्षण : जिला कानपुर देहात

राकेश तिवारी
राकेश कुमार श्रीवास्तव

कानपुर देहात जिले के दक्षिणी भाग में, मूसानगर के पास, यमुना नदी उत्तरवाहिनी होकर अंग्रेजी के उल्टे यू अक्षर (∩) का आकार बनाती हुई, एक बड़ा मोड़ लेती है। इस मोड़ पर स्थित एक विशाल टीले पर निर्मित मुक्ता देवी का मन्दिर, दूर-दूर तक विख्यात है। टीले के आस-पास हलिया, नया-पुरवा, गौसगंज, चन्दनापुर आदि गांवों तक कई अन्य ऊंचे-नीचे टीले हैं। इनसे मिले महत्वपूर्ण पुरावशेष उन्नीसवीं शताब्दी के अन्त से ही चर्चा में रहे हैं।[1]

मूसा नगर के टीले से समय-समय पर प्राप्त पुरावशेषों में से पालिशयुक्त प्रस्तर-कुल्हाड़ी[2] (पॉलिश्ड स्टोन सेल्ट), उत्तर हड़प्पा युगीन मुद्रा छाप[3], चित्रित धूसर पात्र[4] (पी० जी० डब्लू०), उत्तरी कृष्ण मार्जित पात्र (एन० बी० पी० वेयर), काले लाल पात्र (ब्लैक एण्ड रेड वेयर) तथा शुंग-कुषाण और मध्यकाल तक के परवर्ती पात्र, शुंग-कुषाण काल के तांबे के सिक्के, अस्थि-बाणाग्र एवं सूजे, मिट्टी और पत्थर के मनके, अभिलिखित मुद्रा-छापे (इन्सक्राइब्ड सीलिंग्स), शुंग-कुषाण कालीन वेदिका-स्तम्भ एवं सूचियां, ब्राह्मण-जैन-बौद्ध प्रतिमाएं और मृण्मूर्तियां तथा जले हुए अन्न आदि[5] के अवशेष इस स्थल के बहुआयामी पुरातात्विक महत्व का परिचय देते रहे हैं।*

यहां से मिली मिट्टी की एक पकी हुई अभिलिखित ईंट पर प्रथम-द्वितीय शती ई० की ब्राह्मी लिपि में 'अश्ववातायनीपुत्र देवमित्र द्वारा अवश्वमेध यज्ञ कराने' का उल्लेख है:-

.......बेके अश्ववातायनीपुतस देवमितस अश्वमेधा (धः)।[6]

मुक्ता देवी मन्दिर-परिसर में संग्रहीत प्रतिमाओं में से सिंह के साथ प्रदर्शित शिव की कुषाण कालीन दुर्लभ प्रतिमा अपने विशिष्ट लक्षणों के लिए मूर्ति-कला विशेषज्ञों द्वारा बारम्बार चर्चित होती रही है।[7] यहां की अन्य मूर्तियों का अध्ययन शोध का विशिष्ट विषय बन सकता है। हाल ही में मूसानगर के निकट स्थित काटर और उमरगढ़ से प्रकाश में आये प्रथम शती ई० पू० के अत्यंत सुन्दर तोरण-द्वार के अवशेषों ने, एक बार फिर, इस क्षेत्र की ओर ध्यान आकृष्ट कराया है। इनमें सम्मिलित एक अभिलिखित कंगूरे पर ब्राह्मी लिपि में एक अभिलेख निम्नवत् पाया गया है:-

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* समेकित शब्दावली और संकेताक्षरों के विवरण हेतु परिशिष्ट-1 भी अवलोकनीय है। सुविधा की दृष्टि से यहां प्रयुक्त अंग्रेजी संकेताक्षरों के विवरण इस प्रकार हैं:- पी० जी० डब्लू०- Painted Grey Ware, एन० बी० पी० डब्लू०- Northern Black Polished Ware, काले-लाल पात्र- Black and Red Ware.

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वसुक पुतस बुमाकस द ( ) (f) तये दारिकये रेह्कि (ı) ये[8]
अर्थात्
(यह तोरण) वसुक के पुत्र बुमाक की द्वितीय पुत्री रेहिका का (दान है) ।

मुक्ता देवी मन्दिर की धर्मशाला की छत अथवा उमरगढ़ के टीले पर खड़े होकर आस–पास के परिदृश्य पर नजर डालें तो पश्चिम में ऊंचे–नीचे टीलों (बीहड़) की सीमा बनाती हुई सेंगर नदी यमुना में मिलती दिखती है। पूर्व और उत्तर में भी टीले दिखते हैं। दक्षिण में अपेक्षाकृत समतल भू–भाग है। यमुना के बायें तट पर दूर तक खड़ी कगार दिखती है, जिसके कटाव में एक के ऊपर एक पुरावशेषों की सतहों में दबे–बर्तनों के टुकड़े, ईंट की दीवारें, वलय–कूप (रिंग वेल) आदि पुरातात्विक स्रोतों की खुली जानकारी देते हैं (फलक–11-13)। इन तथ्यों की सम्यक् समीक्षा करने पर अनेक विचार उभरने लगते हैं:–

1. विन्ध्य क्षेत्र के भोजन संग्रह करने वाले मानव ने जब अनाज उगाना सीखा तो कदाचित् यमुना–तट का यह भू–भाग भी उन्हें खेती के लिए उपयोगी लगा होगा।

   संभव है कि उन्होनें कुछ दिन यहां भी डेरा डाला हो। यहां से मिली पत्थर की कुल्हाड़ी ऐसा सोचने के सूत्र प्रदान करती है।

   लेकिन ऐसी कुल्हाड़ियां तो किसी के द्वारा, किसी अन्य स्थान से भी, यहां लायी जा सकती हैं? इनका काल सामान्यतः 1500 ई॰पू॰ से पहले का होना चाहिए लेकिन कुछ जगहों के पुरातात्विक उत्खननों में ये उपकरण मध्यकालीन जमावों में भी पाये गये हैं, जो कि इनके मूल सन्दर्भ से स्थानान्तरित होने का प्रमाण प्रस्तुत करते हैं। इसलिए इस क्षेत्र से खेती की शुरुआत करने वाली संस्कृति (नवाश्म काल) के अन्य पुष्ट प्रमाण और ऐसी कुल्हाड़ियों का प्रमाणिक सांस्कृतिक सन्दर्भ मिलने तक इस विषय में कोई निष्कर्ष निकालना जल्दबाजी होगी। फिर भी, ऐसे प्रमाण मिलने की संभावनाओं की जांच तो होनी ही चाहिए।

2. मूसानगर के टीले से उत्तर हड़प्पायुगीन मुद्रा–छाप (मेसोपोटामिया की तत्कालीन मुद्रा–छाप से प्रभावित) का मिलना भी कुछ बताता है? क्या यहां के प्राचीन निवासियों का पश्चिमी भारत की हड़प्पा संस्कृति अथवा तत्कालीन अन्य संस्कृतियों से, परवर्ती युग में, कोई सम्पर्क था? यह अवशेष अन्य प्रकृति अथवा मानवजन्य कारणों से भी यहां आ सकता है? इस युग के अन्य सांस्कृतिक अवशेष क्या यहां मिलते हैं? एक ही साक्ष्य पर परिणाम निकालने का उपक्रम तर्कसंगत नहीं है? इन आयामों को अग्रेतर अध्ययन की कसौटी पर कस कर ही कुछ कहना श्रेयस्कर होगा।

3. पश्चिमी और पूर्वी उत्तर प्रदेश में दूसरी सहस्राब्दी की संस्कृतियों की तस्वीरें धीरे–धीरे साफ होती जा रही हैं, पास ही के इटावा जिले के सई–पई से भी गेरुए रंग के बर्तनों वाली संस्कृति (ओ॰ सी॰ पी॰ संस्कृति)* के अवशेष मिल चुके हैं। लेकिन पूर्व–पश्चिम के बीच के इस भाग में तत्कालीन संस्कृतियों की पर्याप्त जानकारी अभी नहीं मिल सकी है। ऐसा तो नहीं होना चाहिए कि यह भू–भाग, उस समय पूरी तरह सांस्कृतिक शून्यता में रहा हो? और खोजें तो शायद पूर्व–पश्चिम के कुछ सम्पर्क–सूत्र जुट जायें?

4. टीले के विस्तार और पूरे विस्तार में फैले सघन पुरावशेष यहां छोटी–मोटी बसावट नहीं वरन् एक बड़े नगर के रहे होने की कहानी संजोये दिखते हैं। नगर भी साधारण नहीं, ऐसा बड़ा और महत्वपूर्ण कि जहां का शासक अश्वमेध यज्ञ कराने का साक्ष्य लिखवा कर छोड़ गया? इससे यहां की तत्कालिक राजनैतिक सुदृढ़ता का ज्ञान भी होता है।

5. यहां की भौगोलिक स्थिति और परिस्थितिजन्य विशेषताएँ भी बहुत कुछ कहती हैं? कौशाम्बी से मथुरा, इटावा, मथुरा से कौशाम्बी और उससे आगे प्रतिष्ठानपुर, वाराणसी, पाटलिपुत्र की ओर यमुना के जल –मार्ग से जाने वाली व्यापारिक नौकाओं के बेड़े यहां विश्राम और व्यापार के लिए अवश्य लंगड़ डालते होंगे? यहां मिलने वाले मथुरा– क्षेत्र के लाल चित्तीदार बलुआ पत्थर के वास्तु अवशेष, सिक्के और मुद्रायें इस पक्ष को बहुत कुछ उजागर करते दिखते हैं?

6. इस नगर का राजनैतिक स्थायित्व लम्बे समय तक ऐसा रहा होगा कि शांतिपूर्ण जीवन जीने वाले नागरिक भिन्न–भिन्न मत–मतान्तरों, यथा बौद्ध–जैन–ब्राह्मण, को मानते हुए एक साथ रह सकें तथा व्यापार, कला और अन्य सकारात्मक कार्यों के लिए अनुकूल वातावरण बन सके।

7. यहां की अत्यंत सुन्दर मिट्टी और पत्थर की कृतियां कौशाम्बी और मथुरा–काशी की कलाकृतियों से स्पर्धा करती दिखती हैं। यहीं के शिल्पी और कलाकार इन्हें गढ़ते थे? या कहीं और के कलाविदों

* ओ॰ सी॰ पी॰ – Ochre Colour Pottery.

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ने इन्हें रुपायित किया? कहीं से गढ़वा कर ये कृतियां यहां मंगवायी गयीं? अथवा श्रेष्ठ शिल्पियों की श्रेंणी को यहां बुलवा कर दूरस्थ क्षेत्रों से आयातित पत्थर आदि सामग्री से इन कलाकृतियों को निरुपित कराया गया?

8. यहां से मिले पुरावशेषों को काल-क्रम में रखने पर आसानी से कहा जा सकता है कि आज से कम से कम 3000 वर्ष के आस-पास तो यहां मानव बस्तियां बस ही गयी थीं (यह अवधि कुछ और पीछे भी जा सकती है) और तब से यह स्थान निरन्तर आबाद रहा है(?)।

9. राजनैतिक रुप से प्रमुख, स्थायी सामाजिक जीवन से युक्त, धन-धान्य से परिपूर्ण, समुन्नत व्यापारिक केन्द्र और सर्व धर्म की इस महानगरी की प्राचीन पहचान क्या थी? किस नाम से अभिहित रही होगी यह नगरी?

अश्वमेध यज्ञ कराने वाले यशस्वी देवमित्र किस वंश के कुल-तिलक थे ? जिनके गौरव के प्रतीक इस टीले से मिलकर हमें कौतुक में डाल रहे हैं ? हमारे वे पूर्वज कौन थे? गहरे डूबें तो शायद इन बातों का कुछ अता-पता चले ?

II

इस शताब्दी के आठवें दशक तक, विभिन्न पुराविदों के सतत् प्रयत्नों से कानपुर जिले में बहुसंख्यक पुरास्थल प्रकाश में लाये जा चुके थे।[9] तदन्तर 1977 से 1978 तक इस जिले के लगभग 5100 वर्ग कि० मी० भू-भाग का व्यापक ग्राम स्तरीय सर्वेक्षण कर कुल 150 महत्वपूर्ण स्थल सूचीबद्ध किये गये और उनके अधिवासीय स्वरूप (सेटेलमेन्ट पैटर्न) एवं अन्य विशेषताओं पर नियोजित शोध किये गये।[10] इनसे सम्बन्धित अनेक विद्वतापूर्ण लेख उपलब्ध हैं। प्रारम्भ में, मूसानगर से मिल रहे पुरावशेषों से उद्भूत उपर्युक्त प्रश्नों के प्रतिउत्तर तलाशने के लिए इस सामग्री का अध्ययन करके ऐसा लगा कि पूर्व अभियानों के उद्देश्य भिन्न होने और परिस्थितीय परिसीमाओं के कारण हमारे मतलब के साक्ष्य अधूरे या अछूते रह सकते हैं। अतएव विचाराधीन क्षेत्र का गहन सर्वेक्षण कर स्वयं ही इसकी पुरातात्विक पृष्ठभूमि का आकलन करना समुचित लगा।

साक्ष्यों की अधिकतम सुनिश्चितता की दृष्टि से सर्वेक्षण क्षेत्र लगभग 250 वर्ग कि० मी० तक सीमित रखा गया। उक्त क्षेत्र में मार्च 1993 में गहन सर्वेक्षण अभियान चलाया गया*। तदन्तर्गत कानपुर देहात जिले की घाटमपुर और भोगिनीपुर तहसीलों तथा हमीरपुर जिले के समीपवर्ती क्षेत्र (मानचित्र सं० 1) के 74 गांवों के सर्वेक्षण से 36 गांवों से विभिन्न कालों के पुरावशेष प्रकाश में आये हैं। इस संदर्भ में तालिका-1 अवलोकनीय है। इनमें से प्रमुख स्थलों का विवरण निम्नवत् हैः-

इमलिया (अक्षांश 26° 11' 41" उ०; देशांतर 79° 53' पू०)

घाटमपुर-मूसानगर मार्ग पर, मूसानगर से 10 कि० मी० की दूरी पर, स्थित सराय ग्राम से उत्तर दिशा में जाने वाले लिंक-मार्ग पर इमलिया-ग्राम स्थित है।

गांव के उत्तर में थोड़ी दूर पर 'मधुरा पर' नामक एक टीला है। लगभग 20 एकड़ क्षेत्र में विस्तृत यह टीला सामान्य धरातल से लगभग 8-15 मीटर तक ऊंचा है। इसके अधिकांश भाग पर खेती होने के कारण यह क्रमशः समतल होता जा रहा है। टीले के प्राचीन पात्रावशेषों का विवरण निम्नवत् हैः-

1. काले-लाल-पात्र (बी० आर० डब्लू)*
2. लाल रंग के पात्र (आर० डब्लू०)
3. काले पात्र
4. प्रस्तर-पात्र

प्रथम प्रकार के कुछ पात्र हस्त-निर्मित हैं। इनके आकार स्पष्ट नहीं हैं। लाल रंग के पात्रों में हाथ से बने बड़े संचय-पात्र, चौड़े मुंह वाले जल-पात्र, तश्तरियां और हत्थेदार पात्र प्रमुख हैं। काले रंग के पात्रों में जल-पात्र की पहचान स्पष्ट है। पत्थर के पात्रों में 'सोप स्टोन' से निर्मित मंजूषाओं के भग्नांश मिले हैं।

काटर (अक्षांश 26° 7' 13" उ०; देशांतर 79° 58' 24" पू०)

मूसानगर से लगभग 6 कि० मी० की दूरी पर यमुना के बायें तट पर स्थित काटर ग्राम से बौद्ध स्तूप के अवशेष पूर्व में ही मिल चुके हैं। प्रश्नगत सर्वेक्षण में उक्त पुरावशेषों के अतिरिक्त निम्नलिखित पात्रावशेष भी पाये गये हैः-

1. काले-लाल-पात्र (बी० आर० डब्लू०)
2. लाल रंग के पात्र (आर० डब्लू०)
3. काले लेपित पात्र (बी० एस० डब्लू०)

काले लाल पात्र हस्त-निर्मित हैं। किन्तु इनके आकार स्पष्ट नहीं हैं। लाल रंग के पात्रों में जल-पात्र, बटन जैसी घुण्डी वाले ढक्कन और हत्थेदार पात्र प्रमुख हैं। काले लेपित पात्रों के आकार का अनुमान नहीं लगता। इन पात्रावशेषों के साथ कुछ प्रस्तर-खण्ड भी मिले हैं।

किशवा (अक्षांश 26° 11' 45" उ०; देशांतर 79° 57' 50" पू०)

मूसानगर से 4 कि० मी० की दूरी पर स्थित इस गांव के नव निर्मित

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* उ० प्र० राज्य पुरातत्व संगठन द्वारा कराया गया प्रश्नगत सर्वेक्षण डा० राकेश तिवारी के निर्देशन में श्री राकेश कुमार श्रीवास्तव, सर्वेक्षण सहायक द्वारा संपादित किया गया।

* बी० आर० डब्लू० - Black and Red Ware

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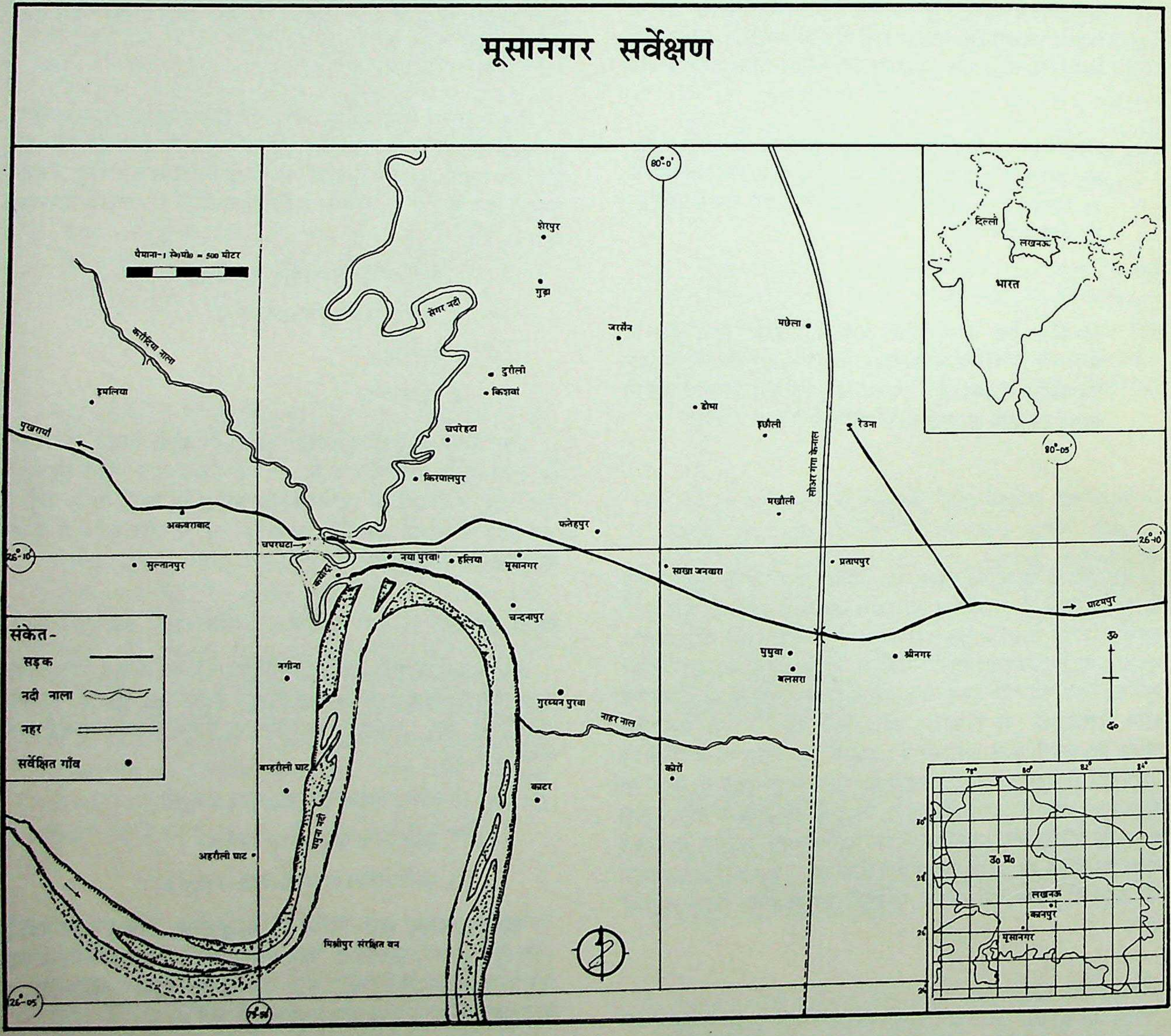

मानचित्र सं० 1

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दुर्गा देवी मन्दिर के अन्दर कुछ वास्तु-अवशेष प्रतिष्ठित हैं। इनमें सम्मिलित एक मध्यकालीन मन्दिर का द्वार-स्तम्भ उल्लेखनीय है। इसके निचले पार्श्व में बायें हाथ में घट लिए कच्छप वाहिनी यमुना निरुपित हैं। इसकी ऊंचाई 80 से० मी० और चौड़ाई 11 से० मी० है।

मन्दिर के बाहर दायें पार्श्व में दो शिवलिंग स्थापित हैं। बाहर ही फेंकी हुई एक अलंकृत ईंट पायी गयी है। इसकी निचली सतह सादी है। ऊपरी सतह और चारों पार्श्व पुष्प-अभिप्राय से सज्जित हैं।

मन्दिर के पीछे सामान्य धरातल से लगभग 10 मीटर ऊंचे और दो बीघे में विस्तृत टीले से प्राचीन पात्रों के टूटे हुए टुकड़े मिलते हैं। तद्नुसार यहां के प्रमुख प्राचीन पात्र-उद्योग निम्नवत् हैः-

1. काले-लाल-पात्र (बी० आर० डब्लू०)
2. लाल रंग के पात्र (आर० डब्लू०)

काले-लाल पात्र मोटी कोर वाले और चाक पर निर्मित हैं। इनका आकार स्पष्ट नहीं है। किन्तु ये किसी बड़े पात्र के अवशेष प्रतीत होते हैं।

लाल रंग के पात्रों में हस्त-निर्मित और चाक पर बने, दोनों प्रकार के, पात्र सम्मिलित हैं। पहले प्रकार के पात्रों में बड़े संचय-पात्र प्रमुख हैं। चाक पर बने पात्रों में ऊंची और नीची गर्दन वाले जल-पात्र, नांद और 'कैरीनेटेड' बर्तन प्रमुख हैं।

कोरों (अक्षांश 26° 7' 16" उ०; देशान्तर 79° 57' 50" पू०)

यह गांव मूसानगर से लगभग 6 कि० मी० की दूरी पर स्थित है। गांव के पश्चिम में 'पथवरिया देवी' नामक एक चतुष्कोणीय मन्दिर है। इसका शिखर गुम्बद के आकार का है। इसके अन्दर कुछ प्रस्तर-प्रतिमाओं के खण्डित अंश रखे हैं।

गांव के दक्षिण में लगभग चार एकड़ क्षेत्र में विस्तृत एक टीला है, जो सामान्य धरातल से लगभग 2 मीटर ऊंचा है। यहां मिले प्रमुख पात्रावशेष निम्नवत् हैं-

1. लाल रंग के पात्र (आर० डब्लू)
2. काले रंग के पात्र (बी० डब्लू)*
3. काले लेपित पात्र (बी० एस० डब्लू०)

प्रथम प्रकार के पात्रों में जल-पात्र और चिन्हांकित पात्र उल्लेखनीय है। अन्य पात्रावशेषों के आकार स्पष्ट नहीं हैं

खिरियन पुरवा (अक्षांश 26° 11' 14" उ०; देशान्तर 79° 58' 30" पू०)

मूसा नगर से दुरौली खड़न्जा-मार्ग पर 3 कि० मी० चल कर 'खिरिया देवी के मन्दिर' पर पहुँचते हैं। मन्दिर की संरचना नवीन है किन्तु इसके अन्दर प्रस्तर-निर्मित प्रतिमाओं के अनेक भग्नांश प्रतिष्ठित हैं। इनमें देवी-देवताओं के मुख-भाग प्रमुख हैं, जिन्हें मन्दिर की दीवार में जड़ दिया गया है।

मन्दिर के अन्दर रखी एक मृण्मूर्ति विशेष रुप से उल्लेखनीय है (फलक 14)। इसमें एक स्त्री को वीणा वादन में निमग्न दर्शाया गया है। उसके केश बीच में मांग निकाल कर सुरुचिपूर्ण रुप से संयोजित किये गये हैं। उसके खुले हुए मुख की मुद्रा से ऐसा लगता है कि मानो वह वींणा-वादन के साथ कुछ गा रही है। उसकी लास्यपूर्ण मुद्रा और किंचित् दांयी ओर मुड़ी हुई गर्दन गत्यात्मकता के भावों का बोध कराती है। इस दृष्टि से दायें नितम्ब, कटि और मुख के लोचदार घुमावों की लय अवलोकनीय है। स्त्री गायन-वादन के साथ नर्तन करते हुए भी दर्शायी गयी प्रतीत होती है। इसकी कटि से नीचे और दायें हाथ का अगला भाग भग्न है।

चपरघटा (अक्षांश 26° 10' 03" उ०; देशान्तर 79° 55' 52" पू०)

मूसानगर से लगभग 4 कि० मी० की दूरी पर सेंगर नदी के दायें किनारे पर एक मध्यकालीन किला है। इसके अन्दर चपरघटा गांव बसा है। किले के पश्चिम भाग में स्थित पूर्वाभिमुख शिव-मन्दिर में खण्डित प्रस्तर-प्रतिमाएँ प्रतिष्ठित हैं, जिन्हें लगभग 12 वीं शती ई० में रखा जा सकता है। यहाँ से प्राप्त प्रमुख पात्रावशेष निम्नवत् हैं-

1. काले लाल पात्र (बी० आर० डब्लू०)
2. काले लेपित पात्र (बी० एस० डब्लू०)
3. लाल रंग के पात्र (आर० डब्लू०)
4. ओपयुक्त पात्र (ग्लेज्ड वेयर)

काले-लाल पात्रों में ग्रीवाहीन जल-पात्र और 'कैरीनेटेड पात्र' मुख्य हैं। काले लेपित पात्रावशेषों का आकार नहीं पता लगता।

लाल रंग के पात्रावशेषों का आकार नहीं पता लगता।

लाल रंग के पात्रावशेषों में से कुछ हस्त-निर्मित हैं, किन्तु इनके आकार स्पष्ट नहीं हैं। चाक पर बने पात्रों में जल-पात्र, बटनदार घुण्डी वाले पात्र, चिन्हांकित पात्र, बड़ी गर्दन वाले जल-पात्र और नोकीली घुण्डी वाले ढक्कन मिले हैं।

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* बी० डब्लू० - Black Ware with black wash;

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चपरेहटा (अक्षांश 26° 11' 12" उ०; देशान्तर 79° 57' 35" पू०)

मूसानगर से भोगिनीपुर मार्ग पर दुरौली खड़न्जा-मार्ग से लगभग 5 कि० मी० की दूरी पर यह गांव स्थित है। गांव के बीच में सुन्दरी देवी के चबूतरे पर अनेक खण्डित वास्तु-अवशेष प्रतिष्ठित हैं। इनमें से सर्व उल्लेखनीय मूर्ति वराहमुखी देवी की है (फलक 15)। इसकी वर्तमान ऊंचाई 40 से० मी० और चौड़ाई 28 से० मी० है। शैली के अनुसार यह लगभग 10 वीं शती ई० की कृति प्रतीत होती है। इसकी कटि के नीचे का भाग भग्न हो चुका है।

उपर्युक्त प्रतिमा के पृष्ठ भाग पर ही एक कीर्तिमुख निरुपित है, जिसका बांया भाग भग्न हो गया है (फलक16)। ऐसा लगता है कि इस पट्ट को दो बार प्रयोग कर ये आकृतियां उत्कीर्ण की गयी हैं। वराहमुखी देवी और कीर्तिमुख की बनावट से ऐसा लगता है कि इस पर प्रथमतः कीर्तिमुख निरुपित किया गया था, जिसके भग्नांश का प्रयोग बाद में वराहमुखी देवी के निरुपण के लिये किया गया। कीर्तिमुख का रुपा कथपन प्रायः मन्दिरों के उत्तरंग आदि की सज्जा के लिए मांगलिक अभिप्राय के रुप में किया जाता है। अतः यह अनुमान लगाया जा सकता है कि संभवतः यह प्रस्तर-पट्ट किसी मन्दिर का भग्नावशेष है, जो कालान्तर में पुनर्प्रयुक्त हुआ।

नया पुरवा (अक्षांश 26° 10' उ०; देशान्तर 79° 56' 57" पू०)

मूसानगर के मुख्य टीले के निकट ही 'नया पुरवा' गांव स्थित है। ऐसा लगता है कि यह गांव मुख्य टीले का ही एक भाग है। इसके दक्षिण में यमुना नदी और उत्तर में मार्ग है। इस गांव का टीला 'खपटिहा टीला' कहलाता है। यहां भी मिट्टी के प्राचीन पात्रों के टुकड़ें यत्र-तत्र बिखरे मिलते हैं। सर्वेक्षण से प्रकाश में आये अवशेषों के आधार पर यहां के प्रमुख पांत्र-उद्योग निम्नवत् हैं:-

1. काले-लाल पात्र(बी० आर० डब्लू)
2. काले लेपित पात्र (बी० एस० डब्लू)
3. धूसर पात्र (जी० डब्लू)*
4. लाल रंग के पात्र (आर० डब्लू०)
5. प्रस्तर-पात्र
6. ओपदार पात्र (ग्लेज्ड वेयर)

काले-लाल पात्रों में हाथ से बने और चाक पर बने, दोनों प्रकार के, पात्र पाये गये हैं। इनकी संख्या कम है और आकार स्पष्ट नहीं हैं। केवल एक टुकड़ा किसी जल-पात्र का भग्नांश प्रतीत होता है।

काले लेपित पात्र भी संख्या में बहुत कम हैं। आकार की दृष्टि से इनमें तश्तरियां प्रमुख हैं। धूसर पात्रों के आकार स्पष्ट नहीं हैं। कभी-कभी इन पर काला रंग लगा हुआ दिखता है।

लाल रंग के पात्रों में शकोरे, छोटी गर्दन वाले जल-पात्र, टोंटीदार पात्र, लघु पात्र और आहत चिन्हों वाले पात्र प्रमुख हैं। प्रस्तर-पात्रों में 'सोप स्टोन' की मंजूषाओं के भग्नांश पाये गये हैं।

ओपदार पात्रों में दोनों ओर ओपयुक्त शकोरे और सफेद रंग के चित्रण से युक्त तश्तरियों के अवशेष पाये गये हैं। इनके अतिरिक्त शीशा गलाने के पात्रों के टुकड़े भी मिले हैं।

पात्रावशेषों के साथ दो पर्तों वाली शीशे की चूड़ियों, मृण्मूर्तियों तथा प्रस्तर-प्रतिमाओं के अवशेष भी पाये गये हैं।

प्रतापपुर (अक्षांश 26° 9' 47" उ०; देशान्तर 80° 2' 19" पू०)

मूसानगर-घाटमपुर मार्ग से चलने पर लगभग 6.5 कि० मी० दूर एक नहर आती है। नहर के किनारे 2 कि० मी० चल कर प्रतापपुर गांव पहुंचते हैं। यहां का प्राचीन स्थल समीपवर्ती सतह से लगभग 3 मीटर ऊंचा और लगभग 2 एकड़ क्षेत्र में विस्तृत है। इसके अधिकांश भाग पर खेती होती है, जिसके कारण टीला क्रमशः समतल और नीचा होता जा रहा है। टीले पर मिलने वाले पात्रावशेषों के आधार पर यहां के प्रमुख प्राचीन पात्र-उद्योग निम्नवत् पाये गये हैं:-

1. काले लाल-पात्र(बी० आर० डब्लू०)
2. काले लेपित पात्र (बी० एस० डब्लू०)
3. उत्तरी कृष्ण मार्जित पात्र (एन० बी० पी०)
4. काले पात्र (बी० डब्लू०)
5. लाल रंग के पात्र (आर ० डब्लू०)
6. प्रस्तर-पात्र

काले लाल पात्रों में हस्त-निर्मित और चाक पर बने, दोनों प्रकार के, पात्र सम्मिलित हैं। पहले प्रकार के आकार स्पष्ट नहीं हैं। इनका कोर मोटा और बनावट बेडौल है। दूसरे प्रकार में हांडी जैसा पात्र मिला है। इनकी बनावट सुगढ़ है।

काले लेपित पात्रों में एक समतल आधार वाली तश्तरी के अतिरिक्त अन्य नमूनों के आकार स्पष्ट नहीं हैं। उत्तरी कृष्ण मार्जित पात्रों में मात्र शकोरे का आकार ही स्पष्ट है। अन्य साक्ष्य छोटे-छोटे टुकड़ों के रुप में हैं।

काले रंग के पात्रों पर हलका सा काला रंग लगा हुआ है। जल-पात्र और तश्तरियां इनके प्रमुख प्रकार हैं।

लाल रंग के पात्रों में हस्त-निर्मित पात्रों के कुछ भग्नांश मिले हैं,

* जी० डब्लू० - Grey Ware.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

किन्तु उनके आकार स्पष्ट नहीं है। चाक पर बने पात्रों में लाल रंग के मोटी कोर वाले, अच्छी तरह पका कर बनाये गये, पात्र विशेष रुप से उल्लेखनीय है। इन पर काले रंग से चौड़ी पट्टियाँ चित्रित हैं। ऐसे पात्रावशेष मूसा नगर से भी प्रकाश में आये हैं। इनके आकार स्पष्ट नहीं हैं। अन्य प्रकारों में लघु पात्र, छाप कर निरुपित अभिप्रायुक्त पात्र, टोंटींदार पात्र और बटन जैसी घुण्डी वाले ढक्कन प्रमुख हैं।

पत्थर के पात्रों में 'सोप स्टोन' से बने पात्रों के कुछ छोटे-छोटे भग्नांश मिले हैं, जिनके आकार स्पष्ट नहीं हैं। अन्य पुरास्थलों से मिले ऐसे पात्रों के आकार के अनुसार इन्हे लघु आकार की मंजूषाओं एवं ढक्कन आदि का अवशेष माना जा सकता है।

टीले के निकट स्थित एक वृक्ष के नीचे से दो प्रस्तर-कुल्हाड़ियों का पाया जाना विशेष रुप से उल्लेखनीय है (फलक 19-20)। इनकी माप क्रमशः 17 x 9.5 से०मी० और 12.4 x 8.0 से०मी० है। त्रिकोणात्मक आकार के इन उपकरणों के चौड़े सिरे धारदार हैं। इनकी सतह पर चिप्पड़ निकाल कर सुगढ़ आकार देने तथा प्रयोग के समय टूटने के चिन्ह दिखते हैं। दोनों सतहें घिस कर चिकनी बनायी गयी हैं। ऐसे उपकरण अन्यत्र, पुरातात्विक उत्खननों में, नवाश्म युगीन सांस्कृतिक जमावों में पाये गये हैं।

उपर्युक्त पुरा-सामग्री के अतिरिक्त यहां से मिट्टी की गोलियां, दोहरी पर्त वाली (डबल प्लाई) शीशे की चूड़ियां और सिलेटी पत्थर के लघु-पट्ट पर निरुपित महिषमर्दिनी प्रतिमा का भग्नांश तथा प्रस्तर-प्रतिमाओं के खण्ड आदि अवशेष भी मिले हैं।

फतेहपुर (अक्षांश 26° 10' 05" उ०; देशान्तर 79° 58' 40" पू०)

भोगिनीपुर-घाटमपुर मोटर-मार्ग पर मूसानगर से सटा हुआ, मोटर-मार्ग के बांयी ओर, फतेहपुर ग्राम स्थित है। इसे स्थानीय लोग फत्तपुर कहते हैं। इस गांव के अन्दर बनी आधुनिक मठिया, दुर्गा देवी-मन्दिर, शिव-मन्दिर, सड़क के बांयी ओर नीम के पेड़ के नीचे तथा गांव के उत्तरी भाग में आबादी के बाहर, एक नीम के पेड़ के नीचे, काली देवी नाम से ज्ञात स्थल पर, बहुसंख्यक भग्न और पूर्ण प्रस्तर-प्रतिमाएं प्रतिष्ठित हैं। शैलीगत विशेषताओं के आधार पर इन्हें शुंग-कुषाण काल से पूर्व मध्य काल की समयावधि में निर्मित माना जा सकता है।

फतेहपुर की सर्व उल्लेखनीय प्रतिमा एक मठिया में 'ठाकुर बाबा' के नाम से प्रतिष्ठित है(फलक 21)। इसकी ऊंचाई 51 से०मी० और चौड़ाई 21 से०मी० है। बलुआ पत्थर से निर्मित यह प्रतिमा वातावरण और पूजा-सामग्री यथा - घी और जल के प्रभाव से चिकनी और काली हो गयी है। इसमें समपाद स्थानक देवता का दांया हाथ अभय-मुद्रा में कन्धे तक उठा दर्शाया गया है। पीछे की ओर आवेष्ठित केश-राशि कन्धों पर छितरायी है। आंखें खुली एवं उभरी हुई हैं। गले में त्रिकोणाकार ग्रैवेयक शोभित है। चेहरा गोलाकार है। कानों में भारी कुण्डल और हाथों में मोटे कंगन शोभित हैं। कटि पर अवलम्बित बायें हाथ में एक लघु-पात्र दर्शाया गया है। बांये कन्धे के पीछे से घेर कर धारण किये गये मोटे वलय-युक्त वस्त्र का घेरा दायें पैर के सामने से निकल कर बायें हाथ की कलाई के सहारे लहरा रहा है। कटिबन्ध के फुँदने दाँयीं कटि पर लटके हुए हैं और धोती की फांट चरण चौकी को छू रहा है। सुपुष्ठ देह-यष्टि, चौड़े-सुडौल स्कन्ध, विशाल चौड़ा वक्ष, समानुपातिक कटि और भरी हुई जंघा मथुरा और अन्य स्थलों से प्रकाश में आयी कुषाण कालीन बोधिसत्व प्रतिमाओं का स्मरण कराती हैं। विशेष रुप से यह प्रतिमा मथुरा और अहिछत्र से मिली बोधिसत्व की प्रतिमाओं से तुलनीय है।[11] उपर्युक्त प्रतिमा के दाँयें पार्श्व में एक स्तम्भ के ऊपर सीमेन्ट से जड़ी हुई एक लघु-प्रतिमा स्थापित है। प्रस्तर-निर्मित यह मूर्ति 20 से०मी० ऊंची और 9 से०मी० चौड़ी है। इसमें कुण्डली मार कर बैठे सप्त-फणों वाले नाग की छाया में दोनों हाथ नमस्कार-मुद्रा में जोड़ कर खड़ा एक पुरुष दर्शाया गया है, जिसकी कटि के नीचे का भाग कुंडली के अन्दर छुपा हुआ है। पुरुष के मस्तक पर कुषाण कालीन कलगी वाला विशिष्ट मुकुट शोभित है (फलक 22)। नागराज के ऐसे रूपांकन पूर्व में मथुरा से भी प्रकाश में आ चुके हैं।[12]

बोधिसत्व-प्रतिमा के बाँयें पार्श्व में नीचे एक भग्न प्रतिमा का मुख-भाग, भग्न देवी प्रतिमा, लाल बलुए पत्थर पर उत्कीर्ण फुल्ल पद्म और अन्य शिल्प-अवशेष रखे हैं। 11x11 से०मी० माप के मुख-भाग की उभरी हुई आंखें, कुण्डल आदि कुषाण कालीन विशेषताओं से युक्त हैं।

गांव में सड़क के बाँयी ओर नीम के पेड़ के नीचे दुर्गा -देवी-मन्दिर तथा गांव के उत्तरी भाग में आबादी से बाहर एक नीम के ही पेड़ के नीचे स्थित काली देवी के नाम से अभिहित देव-स्थान पर अनेक प्राचीन प्रतिमाओं और वास्तु-अवशेषों के भग्नांश एकत्रित हैं। इन्हें शुंग-कुषाण काल से मध्य काल तक की अवधि में रखा जा सकता है।

मछैला (अक्षांश 26° 12'34" उ०; देशान्तर 80° 2' 0" पू०)

यह गांव मूसानगर-गजनेर मार्ग पर 10 कि०मी० पर स्थित नवेड़ी से 6 कि०मी० की दूरी पर स्थित रेउना से 3 कि०मी० दूर स्थित है।

इस गांव के बाहर पीपल के पेड़ के नीचे एकत्रित प्रस्तर-खण्डों के साथ एक प्रस्तर-कुल्हाड़ी रखी हुई है। काले प्रस्तर से निर्मित 22x12 से०मी० माप की यह कुल्हाड़ी अंशतः भग्न है। इसे घिस कर चिकना बनाया गया है।

गांव के एक चबूतरे पर लाल बलुए पत्थर का एक स्तम्भ शिवलिंग की तरह स्थापित है (फलक 28)। इसके निचले भाग पर निरुपित स्त्री-पुरुष युगल भग्न हो चुके हैं। इसकी ऊंचाई 49 से०मी० और चौड़ाई 30 से०मी० है। यहीं पर रखे एक शिला-फलक पर संवत् 1685 का एक नागरी अभिलेख उत्कीर्ण है ।

गांव के अन्दर कुछ स्थानों पर पेड़ के नीचे भग्न प्रस्तर-प्रतिमाओं के अवशिष्ट भाग रखे हैं। इनमें नरसिंह-मूर्ति का भग्नांश और लम्बे

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कर्णपाश से युक्त मृण्मूर्ति का मुख- हीन भाग उल्लेखनीय है।

मूसानगर (अक्षांश 26° 9' 55" उ०; देशान्तर 79° 58' 13" पू०)

मूसानगर के विशाल टीले के सर्वेक्षण से मुख्यतः मिट्टी से बने प्राचीन बर्तनों के टुक. डे, मनके, चकरियां, गोलियां, प्रस्तर-प्रतिमाएं एवं वास्तु-अवशेषों, अस्थि-उपकरण, मुद्रा-छाप और सिक्के आदि प्रकाश में आये हैं। पात्रावशेषो के अध्ययन के आधार पर यहां के प्रमुख पात्र उद्योग निम्नवत् पाये गये हैं:-

1. लाल रंग के पात्र (आर० डब्लू०)
   (क) हाथ से बने पात्र
   (ख) चाक पर बने पात्र
2. काले लाल पात्र (बी० आर० डब्लू०)
   (क) हाथ से बने पात्र
   (ख) चाक पर बने पात्र
3. चित्रित धूसर पात्र (पी० जी० डब्लू०)*
4. सादे धूसर पात्र (जी० डब्लू०)
5. काले लेपित पात्र (बी० एस० डब्लू०)
6. उत्तरी कृष्ण मार्जित पात्र (एन० बी० पी०)
7. काले रंग के पात्र (रुलेटेड ?)अथवा छिद्रित डिजाइनों से युक्त)
8. प्रस्तर - पात्र
9. ओपदार पात्र (मुस्लिम ग्लेज्ड वेयर)

हाथ से बने लाल रंग के पात्रों में 'डोरी की छाप वाले' (कॉर्डेड वेयर) और 'चटाई के चिन्हांकन' (मैट इम्प्रेस्ड) वाले कुछ नमूने मिले हैं। अंगुलियों से कुरेद कर बनायी गयी उभरी हुई समानान्तर लाइनों (कोरुगेटेड डिजाइन) वाले पात्रावशेष भी पाये गये हैं। इनके 'सेक्शन' मोटे और बनावट बेडौल है। ये अवशेष मुख्यतः बड़े संचय-पात्रों और जल-पात्रों के टुकड़े प्रतीत होते हैं।

चाक पर बने लाल रंग के पात्रों में कुछ अच्छी तरह पके और कुछ अधपके, बाहर की ओर लाल रंग के लेप से युक्त, पात्र मिले हैं। इन पर काले रंग की सामान्य चौडी रेखाओं के चित्रण मिलते हैं। स्टैण्ड के ऊपर शकोरे (बॉउल ऑन स्टैण्ड) व 'बटन बेस गोबलेट' के एक-एक नमूने उल्लेखनीय हैं। इसके अतिरिक्त उन्नतोदर पार्श्व वाली तश्तरियां, कालरदार अवठ वाले जल-पात्र, जिव्हायुक्त नांद, मोटी कोर वाले बड़े-बड़े संचय-पात्र, हत्थेदार कड़ाही, पशु-मुख से युक्त हत्थों वाले 'ट्रे' जैसे पात्र, उन्नतोदर पार्श्व वाले शकोरे, सीधे पार्श्व वाले शकोरे, अन्दर की ओर मुड़ी अवठ वाले शकोरे, दावात के आकार वाले ढक्कन, बटनदार घुण्डी वाले और साधारण आकार वाले ढक्कन, 'स्वास्तिक' और 'त्रिरत्न' जैसे मांगलिक चिन्हों के छापों से युक्त जल-पात्र, स्प्रिंकलर, टोंटीदार पात्र और लघु-पात्र बड़ी संख्या में मिलते हैं। कुछ पात्रों पर पकाने से पहले और कुछ पर पकाने के बाद उकेर कर अंकित ज्यामितिक डिजाइनें पायी गयी हैं।

हस्त-निर्मित काले-लाल-पात्र अन्दर से काले और बाहर से लाल हैं। इनके कोर मोटे और बनावट बेडौल है। ऐसे कुछ पात्रों पर धान की भूसी के चिन्ह दिखते हैं। ये अवशेष बड़े पात्रों, कदाचित् जल-पात्र एवं संचय-पात्रों के, भग्नांश प्रतीत होते हैं। इस प्रकार का मोटे कोर वाला अन्दर से काला एक नमूना अंशतः चाक और अंशतः हाथ से बना है। चाक पर बने काले-लाल-पात्रों में अच्छी और मीडियम 'फैब्रिक' वाले अवशेष प्रमुख हैं। इस प्रकार का एक टुकड़ा आकार से तश्तरी (?) का भग्नांश प्रतीत होता है।

धूसर रंग के पात्रावशेषों की संख्या बहुत कम है। इनमें से सादे पात्रों के मुख्य आकार उन्नतोदर पार्श्व, चपटी अवठ और सपाट सतह वाली तश्तरियां, गोल एवं पतली अवठ वाले उन्नतोदर पार्श्वयुक्त सकोरे और जल-पात्र हैं। दो पतले और छोटे टुकड़ों पर काले रंग की बुंदीदार पंक्तियों के चित्रण भी मिले हैं। कुछ धूसर पात्रों के बाहरी भाग पर काला रंग चढ़ा हुआ (वाश) पाया गया है।

काले लेपित पात्र बड़ी संख्या में और तरह-तरह के आकारों में पाये गये हैं। ये बहुत अच्छी तरह से बनाये गये हैं। इनका 'सेक्शन' मोटा है और इनमें उन्नतोदार पार्श्व वाली तश्तरियां, सीधे किनारे और सपाट आधार वाले शकोरे, बाहर की ओर तिरछे पार्श्व वाले शकोरे तथा जल -पात्र प्रमुख हैं। तश्तरियां और शकोरों के अवठ प्रायः सपाट या चपटे हैं।

यहां से मिले उत्तरी कृष्ण मार्जित पात्रों के अवशेष संख्या में अपेक्षाकृत कम किन्तु बहुत उन्नत प्रकार के पात्रों के नमूने हैं। उन्नतोदर पार्श्व और सपाट आधार वाली तश्तरियां और उन्नतोदर पार्श्व वाले शकोरे इनके प्रमुख प्रकार हैं। रंग के आधार पर इन्हें निम्नवत् विभाजित कर सकते हैं:-

1. दोनों ओर काली पालिश वाले पात्र,
2. एक ओर काली पालिश वाले पात्र,
3. एक ओर काली और एक ओर भूरी पालिश वाले पात्र।

उत्तरी कृष्ण मार्जित पात्रों पर चढ़ाये गये चमकीले लेप के अनुसार भी इनके कई प्रकार दिखते हैं:-

(क) सामान्य चमक वाले पात्र,
(ख) चांदी जैसी चमक वाले पात्र,
(ग) सुनहरी चमक वाले पात्र।

यहां से पाये गये काले रंग के कुछ पात्रों के ऊपरी अन्दर के भाग पर सीधी समानांतर, लघु - रेखाएं और अन्य अभिप्राय निरूपित हैं

* पी० जी० डब्लू० - Painted Grey Ware.

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(फलक 23)। ये पात्र अच्छी तरह पका कर बनाये गये हैं। इनकी सतह सम और कोर औसत है।

थोड़ी संख्या में मिले पत्थर के पात्र 'सोप स्टोन' पर बने हैं। ये पात्र लघु आकार के हैं। इनमें सपाट आधार और सीधे पार्श्व वाले शकोरे, ढक्कन, लोटे जैसे पात्र और गोल आधार या पाये वाले पात्र प्रमुख हैं। ऐसे कुछ उदाहरणों पर बाहर की ओर कुरेद कर निरुपित रेखीय सज्जा-अभिप्राय दिखते हैं। इनमें एक छोटे आकार किन्तु मोटे कोर वाला शकोरा उल्लेखनीय है।

ओपदार पात्रों के उदाहरणों पर एक ओर और दोनों ओर ओप वाले अवशेष मिले हैं। कई रंगों या हरे नीले और भूरे रंग के ओप प्रयोग करके इन्हें बहुत सुन्दर बनाया गया है। एक बड़े पात्र के भग्नांश पर अन्दर की ओर समरुप डिजाइन की सज्जा दिखती है। इसके बाहर की ओर बहुत हल्की ओप चढ़ायी गयी है।

मूसानगर के टीले से मिली मृण्मूर्तियां कलात्मक विशेषताओं की दृष्टि से उल्लेखनीय हैं। इनमें मानव और पशु-आकृतियां सम्मिलित हैं। पंच-चूड़ा प्रकार की स्त्री आकृतियां, अजमुख आकृति और वादन-नर्तन दृश्यों के अंकन अवलोकनीय हैं। सौभाग्यवश यहां से पंच चूड़ा प्रकार के कई नमूने प्राप्त हुए हैं, जिन पर शुंग काल की देवांगनाओं के कलात्मक अंकन के मुखर दर्शन होते हैं। इनके विवरण निम्नवत् हैः-

1. 13.3 x 5.7 से॰मी॰ माप के फलक पर इकहरे सांचे से निरुपित पंच-चूडा से सज्जित सिरोभूषा वाली स्त्री आकृति को भद्र पीठ पर समभंग स्थानक मुद्रा में खड़े और सामने की ओर से दर्शाया गया है। यह मूर्ति वातावरण के प्रभाव से घिसकर विरुपित हो गयी है, फिर भी, अनेक प्रकार के अलंकरणों से सज्जित सिरोभूषा, गले में कण्ठहार और बायें कान में शोभित चक्राकार कर्णाभूषण देखे जा सकते हैं। मध्य से विभाजित केश दोनों ओर दो बड़े केश-पाशों के रुप में संयोजित हैं, जिनमें दाँयी ओर पांच वलयाकार अभिप्राय और बाँयीं ओर पंच-चूड़ा, यथा-अंकुश, त्रिशूल आदि शोभायमान हैं। दायाँ हाथ नीचे सीधा है और बांयाँ नितम्ब पर अवस्थित है। फलक का निचला भाग इस प्रकार गढ़ा गया है कि इसे किसी सहारे से टिका कर रखने में आसानी हो।

2. 10.3 x 7.2 से॰मी॰ माप के फलक पर निरुपित देवांगना का गोल और सुन्दर चेहरा, संतुलित नैन-नक्श और सुगठित देह-यष्टि अवलोकनीय हैं (फलक 26)। शुंगकालीन विशिष्ट सिरोभूषा वाली इस सुन्दरी की केश-राशि, मस्तक के बीचो-बीच शोभित कलंगीदार आभूषण, दोनों पार्श्वों में नियोजित उंच्च केश-पाशों को विभाजित कर रहा हैं। केश-पाशों को चक्राकार अलंकरण एवं मुक्ता-मालाओं से सज्जित किया गया है। गले में सुन्दर कण्ठहार शोभ रहा है। दाँयें केश-पाश पर शोभित अंकुश, त्रिरत्न परशु, पताका और बाणाग्र जैसी सज्जा-शलाकाएँ(पंच चूड़ा), इसे पंच-चूडा प्रकार की आकृतियों में वर्गीकृत कराती हैं। बाँयें केश पाश के ऊपर का भाग भग्न हो चुका है। किंचित चेहरा घुमाकर सामने देख रही यह सुरुपा क्रीड़ा-भाव से बाँयें हाथ से बाँयें कान के आभूषण को छेड़ रही है।

3. दूसरा फलक मुक्ता देवी मन्दिर के परिसर में दीवार से जड़ा हुआ है (फलक 25) देखने वाले को सहज ही यह भ्रम हो सकता है कि वह उपर्युक्त प्रतिमा को ही देख रहा है। दोनों रुपांकनों में इतना अधिक साम्य है कि यदि दूसरी प्रतिमा वक्ष के नीचे और सिरोभाग से थोड़ा सा अधिक भग्न न होती तो इनमें अन्तर कर पाना निश्चय ही असंभव सा हो जाता। इनका इतना अधिक रुप-साम्य आश्चर्य में डाल देता है।

4. पंच-चूडा प्रकार के ऊपर उल्लिखित दोनों फलकों के निचले भाग भग्न होने के कारण इस भाग की बनावट का पता नहीं चलता। किन्तु सौभाग्य से एक अन्य भग्न फलक से इस भाग के गढ़न पर पर्याप्त प्रकाश पड़ता है (फलक 27)। इस अंश पर प्रदर्शित स्त्री दाँयां हाथ कटि पर टिका कर खड़ी है। उसका दाँयां पैर किंचित आगे की ओर मुड़ा हुआ है। हाथ, कलाई और कोहनी के बीच के अग्रभाग पर दानेदार कंगन और मोटे कंगन आदि आभूषण शोभित हैं। कदाचित् इस हाथ से वह कटि पर शोभित किसी पुष्प-सज्जित अलंकरण को संभाल रही है। कटि से नीचे वृत्ताकार अभिप्राय की तीन लड़ियों से सज्जित घेरदार परिधान अवलोकनीय है। जंघा-भाग पर लघु फलकों जैसे बहुसंख्यक अलंकरण झूल रहे हैं। इसकी वर्तमान माप 8.0x6.5 से0मी0 है।

पंचचूडा प्रकार की मृण्मूर्तियां इसके पूर्व विशेषतः चन्द्रकेतुगढ़, तामलुक, राजघाट, कौशाम्बी, जाजमऊ, अहिछत्र, मथुरा, रोपड़, और अन्यान्य स्थलों से प्राप्त हो चुकी हैं।[13] मूसा नगर से प्रकाश में आये इस प्रकार के विचाराधीन फलक इनसे स्पष्ट समकक्षता रखते हैं।

अजमुख आकृति वाली मृण्मूर्ति का निचला भाग भग्न हो गया हैं (फलक 35)।

इसकी वर्तमान माप 7 x 4.5 से॰ मी॰ है। उसके ऊर्ध्व केश के बांयें पार्श्व में त्रिशूलाकार अलंकरण, गले में कण्ठहार और कमर में मोटे-मोटे मनकों का कटिबन्ध शोभित है। दांयें हाथ में गदा और बांयें हाथ में पक्षी जैसी आकृति दर्शायी गयी है।

मूसानगर से वादन-नर्तन के दृश्यांकनयुक्त कई फलक प्रकाश में आये हैं। इनमें से दो पर एक पुरुष वादक और एक स्त्री तथा दो पर एकल नर्तकी निरुपित है।

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1. प्रथम प्रकार के एक फलक की ऊंचाई 11.0 और चौड़ाई 8.8 से॰ मी॰ है (फलक 29)। इसके दांयें पार्श्व में एक चौकी पर एक वादक विराजमान है। उसके मस्तक पर एक ऊंची और सुसज्जित सिरोभूषा शोभ रही है। हाथों में कंकण और गले में हार शोभित है। वह बांयें हाथ से वींणा संभाल कर दांयें हाथ से उसे तरंगित कर रहा है। उसके सुरों पर थिरक रही नर्तकी सामने प्रदर्शित है। नृत्य की लास्ययुक्त मुद्रा में बांयाँ हाथ ऊपर उठा कर और दांयाँ मोड़ कर उससे घंटी बजाती हुई पद-संचालन करती नर्तकी सिरोभूषा, कुण्डल, रत्नहार, कंठी, तगड़ी, बाजूबन्ध, कंकण और साड़ी से सुसज्जित है।

2. दूसरा फलक 11.0 से॰ मी॰ ऊंचा और 8.5 से॰ मी॰ चौड़ा है (फलक 30)। इस पर निरुपित दृश्य में भी ऊंची कलगी वाली शिरोभूषा से सुशोभित वादक एक चौकी पर बैठ कर दाँयें हाथ से करताल और बाँयें से वींणावादन में मग्न दर्शाया गया है। वादक और उसके सामने बायें पैर से घुंघुरु छमकाती और दायें हाथ से घंटी टुनटुनाती नाचती हुई नर्तकी के हाव-भाव और वस्त्राभूषण ऊपर उल्लिखित फलक के दृश्यांकन से सांगोपांग साम्य रखते हैं। अन्तर केवल इतना ही है कि इस फलक का ऊपरी बायां पार्श्व थोड़ा सा भग्न हो गया है। यह साम्य दोनों फलकों के एक ही सांचे से ढलने की ओर इंगित करता है।

3. एकल नर्तकी का एक फलक 12.5 x 5.8 से॰ मी॰ माप का है (फलक 31)। इस पर एक स्त्री कदाचित् नृत्य करती हुई अंकित की गयी है। उसके दांयें ओर के सीधे पैर का पंजा दांयी ओर घूमा हुआ है। किंचित् मुड़ा हुआ बायां पैर पंजे के सहारे उठा है। सुसज्जित केश-पाश युक्त नर्तकी कुण्डल, कण्ठहार, ग्रैवेयक, कंकण और कटिबंध से विभूषित है। उसका बांयां हाथ बांयीं जंघा पर अवलम्बित है। ऊपर की ओर उठे दांयें हाथ की वस्तु स्पष्ट नहीं हैं। साड़ी का फेंटा दोनों पैरों के बीच एड़ी तक लटका हुआ है।

4. उपर्युक्त रुपांकन का एक अन्य उदाहरण भी यहां से मिला है किन्तु इसका कटि से ऊपर का भाग भग्न है (फलक 32)। इसकी वर्तमान माप 8.2 x 6.2 से॰ मी॰ है।

5. एक ही मुद्रा में किन्तु अलग-अलग साँचों से निरुपित मृण्फलक के दो अन्य उदाहरण भी मिले हैं (फलक 33-34)। इनके ऊपरी भाग भग्न हो चुके हैं। निचले भाग में किसी नर्तक/नर्तकी के नृत्य की मुद्रा में मुड़े पैर दिखते हैं। इस उपक्रम में उसका परिधान नीचे तक झूल गया है। जिसे बहुत छोटी-छोटी सीधी रेखाओं से सजाया गया है। पैरों में भारी कंगन शोभित हैं। इनकी माप 7.5 x 7.3 और 6.5 x 7.5 से॰ मी॰ है।

मूसानगर के उपर्युक्त फलकों की विषय-वस्तु से सम्बन्धित संगीतनृत्य के दृश्यांकनयुक्त मिट्टी के फलक तामलुक और कौशाम्बी से भी प्रकाश में आ चुके हैं।[14] किन्तु मूसानगर की कृतियाँ उनसे बहुत अच्छी दशा में मिली हैं। इन पर निरुपित आकृतियाँ, उनकी सज्जा और भाव बहुत स्पष्ट और अभिव्यक्तिपूर्ण हैं।

तीन भागों में विभक्त सुसज्जित केशपाश और दोनों पार्श्वों में लहराती वेणियों वाली अलंकृता सुन्दरी की एक दुर्लभ मृण्मूर्ति मूसानगर की अनुपम कला-निधि है (फलक 24)। मस्तक के ऊपर, मध्य में पुष्प-भूषा से विभक्त, दोनों पार्श्वों के केश-पाश विभिन्न आभूषणों और मांगलिक अभिप्रायों से सज्जित हैं। माथे का सीमान्त दोनों सिरों पर एक-एक पुष्प से गुंथी दोहरी लड़ी से शोभित है। कानों में वृत्ताकार और डमरु जैसे कुण्डल, गले में कण्ठहार, बाँयी कटि व नितम्ब के संधि-प्रदेश पर अवलम्बित बाँयें हाथ का भारी कंगन दर्शनीय है। दोनों बाहें चुन्नटदार उत्तरीय अथवा साड़ी के पल्लू से ढकी हैं। मस्तक के ऊपर उठे केश के मध्य से दोनों पार्श्वों में कटि से नीचे तक, लटकती लम्बी वेणियां इस फलक की सर्वाधिक आकर्षक भूषा हैं। इन्हें ऊपर से नीचे तक कदाचित् पुष्प गूंथ कर सुरुचिपूर्ण रुप से सजाया गया है। इस मृण्मूर्ति में स्त्री के ऊपरी नितम्ब के नीचे का भाग भग्न है। इसकी वर्तमान माप 9.0 x 6.5 से॰ मी॰ है।

विचाराधीन फलक जैसी कृतियों के अन्य उदाहरण बंगाल और अहिछत्र से भी ज्ञात हैं।[15] दुर्योग से अब तक इस प्रकार का एक भी फलक पूरा नहीं मिल सका है। बंगाल की प्रतिमा ग्रीवा से नीचे और अहिछत्र की मूर्ति वक्ष के नीचे से भग्न है मूसानगर के फलक पर इनका कुछ अधिक आकार अवशिष्ट है, किन्तु इसमें भी केवल नितम्ब तक का भाग ही बचा रह गया है।

शुक-सारिका की एक मृण्मूर्ति भी अवलोकनीय है (फलक 36)। वातावरण के प्रभाव से विरुपित हो जाने के कारण इसके नेत्र, नासिका, मुख और वक्ष तथा अलंकरण आदि घिस गये हैं। फिर भी, केश-पाश में सज्जित मांगलिक अभिप्राय, कानों में कुण्डल, कण्ठहार, क्षींण कटि और ऊंची साड़ी का स्वरुप दिख जाता है। स्त्री के बांयें हाथ के सहारे बैठे शुक की चोंच उसके बायें वक्ष पर प्रदर्शित है। दायें कटि पर अवलम्बित उसके दायें हाथ की वस्तु अस्पष्ट है। यह फलक 9.2 से॰ मी॰ ऊंचा और 5.0 से॰ मी॰ चौड़ा है।

एक फलक के निचले भग्नांश पर समपाद स्थानक मुद्रा में खड़ी एक स्त्री निरुपित है (फलक 47)। उसके दोनों हाथ कटि और नितम्ब के सन्धिस्थल पर, तगड़ी के ऊपर, अवलम्बित हैं। चुन्नटदार भारी साड़ी के दोनों निचले छोर वलय बनाते हुए निचले पैरों को छू रहे हैं। इसके बांयें पार्श्व में कदाचित् लम्बी गर्दन वाला मयूर प्रदर्शित है। यह फलक 7.5 से॰ मी॰ ऊंचा और 5.0 से॰ मी॰ चौड़ा है।

कदाचित् एक ही साँचे से बने, मिट्टी के दो अन्य भग्न फलक भी प्रकाश में आयें हैं। इनमें से एक के दोनों ऊपरी पार्श्व और वक्ष के नीचे का भाग भग्न है (फलक 37-38)। इन फलकों पर एक जैसी वेशभूषा में सज्जित

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स्त्री–आकृति अंकित है। कानों में क्रमशः गोल एवं अण्डाकार कर्णाभूषण और गले में कण्ठहार एवं मालाओं से विभूषिता स्त्री के सिर पर उंन्चा उठा हुआ केश–पाश अवलोकनीय है। दोनों पार्श्वों में केश–राशि की कुछ लटें छितरी हुई हैं। इनकी माप क्रमशः 6.6 x 6.8 से० मी० और 8.5 x 7 से० मी० है।

टीले से मिली मृण्मूर्तियों में एक कुषाणकालीन मानव–मुख और परवर्ती युग के त्रिशिख मानव–मुख, नैगमेश तथा शुंग–कुषाणयुगीन पशु–आकृतियाँ भी उल्लेखनीय हैं। मिट्टी की अन्य सामग्री में अलंकृत चपटी चकरियाँ, अलंकृत गोले, मनके, खिलौना–गाड़ी (मृच्छकटिक), चूड़ी और मोहरे (गेम्स मैन) भी मिले हैं। धातु–उपकरणों में तांबे की अंजन–शलाका, भग्न सूजा, सिक्के और धातु के टुकड़े (?) मुख्य हैं। अस्थि–उपकरणों, प्रस्तर–प्रतिमाओं और काँच की चूड़ियों के भग्नांश भी यहां के पुरावशेष संकलन में सम्मिलित हैं (फलक 17–18, 39–40, 55–59)।

मूसानगर गढ़ पर निर्मित एक मठिया और एक अन्य संरचना में शुंगकुषाण और परवर्ती युग की मृण्मूर्तियाँ, प्रस्तर–प्रतिमाओं के भग्नांश (7वीं से 12वीं शताब्दी) और प्रथम शती ई० पू० से मध्य काल तक के वास्तु–अवशेष रखे हैं। ऐसी सामग्री का सर्वाधिक संग्रह 'मुक्ता देवी मन्दिर–परिसर' में किया गया है।

इनमें से बहुचर्चित कुषाणकालीन वेदिका स्तम्भ , एक अश्व के साथ कदाचित् उसे खींच कर ले जाते कुछ पुरुषों और वृषारुढ़ पुरुषों के दृश्यांकन वाला फलक विशेष रुप से दृष्टव्य है।

लाल बलुए पत्थर के वेदिका–स्तम्भ के सम्मुख और दांयें पार्श्वों पर दृश्यांकनयुक्त फलक निरुपित हैं। बांयें पार्श्व में सूची–पट्ट लगाने के लिए छिद्र हैं। दीवार में जड़ा होने के कारण पिछला पार्श्व नहीं दिखता है। यह स्तम्भ लगभग 1.42 मीटर उंन्चा और 0.26 मीटर चौड़ा है। शैलीगत विशेषताओं के आधार पर इसे 50 ई० पू० से 50 ई० के मध्य रखा गया है।[16] सामने और दांयीं ओर के पार्श्व लगभग 24 x 39 से० मी० माप के तीन–तीन फलकों में विभाजित हैं। इनके उभय पार्श्वों में निरुपित लघु स्तम्भ नीचे से ऊपर की ओर क्रमशः घट, अष्टकोणीय मध्य भाग, उल्टे कमल, शीर्ष और उसके ऊपर सपक्ष (पंखदार) पशु–आकृति और प्रायः 'हनी सकल' अभिप्राय से सज्जित हैं। दृश्यांकन को घेरते और फलकों को विभाजित करते हुए विशिष्ट वेदिका–अभिप्राय रुपांकित हैं। सम्मुख पार्श्व के फलकों का विवरण ऊपर से नीचे के क्रम में निम्नवत् हैः–

1. सबसे ऊपर से फलक में चतुर्व्यूह ऊर्ध्वलिंग शिव को एक पायेदार चौकी पर, दांयाँ पैर भूमि पर टिका कर, विराजमान दर्शाया गया है (फलक 41)। भारी कुण्डल और बाजूबन्ध आदि से सज्जित शिव ने धोती धारण कर रखी है। उनके दोनों कन्धों और मस्तक के पीछे से एक–एक द्विभुज पुरुषाकृति निकलती हुई दर्शायी गयी है। उनका दांयाँ हाथ अभय–मुद्रा में ऊपर उठा हुआ है। आसन मुद्रा में मुड़े हुए बांयें पैर पर टिके दूसरे हाथ में पात्र प्रदर्शित हैं। कन्धों पर उत्तरीय शोभित है। शिव–मस्तक के पीछे जटाधर पुरुषाकृति के दांयें हाथ में सूर्य और बांयें में चन्द्र शोभित हैं। दांयें स्कन्ध से निकलते हुए पुरुष के दोनों हाथ ऊपर उठे हैं और बायीं ओर के पुरूष का एक हाथ ही ऊपर उठा है। चौकी के किनारे से लटकता हुआ आसन और चौकी के सुसज्जित पार्श्व अवलोकनीय हैं। चौकी के नीचे शांत भाव से विश्राम करता हुआ एक सिंह दर्शाया गया है। पार्श्व–स्तम्भों के नीचे स्तम्भ और सूचीयुक्त वेदिका के सुन्दर अंकन हैं। पूरे दृश्य को देख कर ऐसा लगता है कि शिव जी सुसज्जित मण्डप में विराज रहे हैं।

2. दूसरे फलक में एक स्त्री–पुरुष युगल को प्रणय–लीला में दर्शाया गया है (फलक 42)। कलगींदार पगड़ी, भारी कुण्डल, उत्तरीय आदि से सज्जित पुरुष का दांयाँ हाथ स्त्री के नितम्ब के पीदे और बांयाँ हाथ स्त्री के बांयें हाथ में है। स्त्री के भारी कुण्डल और पैरों के भारी कड़े अवलोकनीय हैं। शीर्ष और पार्श्व के अधोभाग चन्द्रशाला, लघु स्तम्भों और वेदिका से युक्त हैं। यह फलक भी मंडप जैसा दर्शाया गया है।

3. तीसरे मंडप या फलक में भी प्रणयरत युगल रुपांकित हैं (फलक 43)। इसमें दांयीं ओर खड़े पुरुष का बांयाँ हाथ स्त्री के बांयें कन्धे पर दर्शाया गया है। दांयाँ हाथ उठा कर कदाचित् वह प्रणय–निवेदन कर रहा है। स्त्री का बांयाँ हाथ नितम्ब पर आधारित है। उसके दांयें हाथ में कोई पात्र अथवा डोलची प्रदर्शित है।

दांयें पार्श्व के फलकों की विषय–वस्तु सामान्यतः उपर्युक्त दृश्यों के अनुरुप ही है। ऊपर से नीचे के क्रम में इनका विवरण निम्नवत् हैः–

1. पहले फलक में सिंह सहित स्थानक शिव प्रदर्शित हैं (फलक 44)। उनकी सुगठित देहयष्टि, चौड़े कन्धे, अभय मुद्रा में उठा दांयाँ हाथ, बांयें हाथ का लघु पात्र और खड़े होने की विधा देख कर मथुरा की बोधिसत्व और यक्ष प्रतिमाओं का स्मरण हो आता है। उनके बाल पीछे की आरे संवारे हुए, कन्धों पर उत्तरीय और हाथों में कंगन शोभित हैं। ऊर्ध्व लिंग और दांयें पैर के पार्श्व में सिंह की उपस्थिति उनके शिव होने की स्पष्ट परिचायक है। खड़ा हुआ सिंह कदाचित् शिव की ओर निहार रहा है। उनके निचले बांयें पार्श्व में उभरे पेट वाला तोंदिल यक्ष खड़ा हुआ प्रदर्शित है।

2. दूसरे फलक में एक मुकुटधारी पुरुष को दांयें हाथ में प्याला (चषक ?) संभाले हुए दर्शाया गया है (फलक 45)। वे भारी कुण्डल आदि वस्त्राभूषणों से सज्जित हैं। उनके कंकड़युक्त बांयें हाथ के उपक्रम का सही अनुमान लगाना कठिन है।

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3. तीसरे मण्डप के दृश्य में एक पुरुष को बांयाँ हाथ अपने वक्ष पर रखकर, दांयाँ हाथ कुछ समझाने की मुद्रा में उठा कर दांयें पार्श्व में खड़ी स्त्री से कदाचित् प्रणय-निवेदन करते हुए दर्शाया गया है (फलक 46)। कुछ शैलीगत भिन्नताओं के अतिरिक्त इस युगल के वस्त्राभूषण भी अन्य युगलों के अनुरुप हैं।

इस स्तम्भ के कुछ लक्षण यहां विशेष रुप से रेखांकित करने योग्य हैं, यथाः-

(क) दोनों पार्श्वों के ऊपरी मण्डप में सिंह सहित ऊर्ध्व रेतस शिव प्रदर्शित हैं।

(ख) दोनों मध्यवर्ती दृश्यों में पुरुष को स्त्री के बांयीं ओर और निचले दृश्यों में दांयी ओर दर्शा कर कलात्मक संतुलन बनाये रखा गया है। मध्य पंक्ति के पुरुषों को मुकुटधारी तथा नीचे के पुरुषों के मस्तक पर कलंगी लगी पगड़ी दर्शा कर एकरुपता लाने का प्रयास किया गया है। निचले फलक में पुरुष द्वारा स्त्री को कुछ समझाने का यत्न भी एक जैसा है, जो इनके किसी कथा-वस्तु पर आधारित रुपाकंन की संभावनाएं दर्शाते हैं।

सिंह सहित शिव और कन्धों व मस्तक के पीछे से प्रादूर्भूत आकृतियों वाले चर्तुव्यूह शिव के निरुपण प्रथम शती ई० पू० और प्रथम शती ई० के दुर्लभ उदाहरण हैं। बहुधा ऐसे फलकों से युक्त वेदिका-स्तम्भ बौद्ध कथानकों और अभिप्रायों का प्रभूत दर्शन कराते हैं। मूसानगर का यह स्तम्भ संभवतः किसी शिवायतन के चारों ओर बनी वेदिका को सुशोभित करता रहा होगा। शिवलिंग के चारों ओर वेदिका के उच्चित्रण के उदाहरण मथुरा में उपलब्ध हैं।[17]

उपर्युक्त वेदिका-स्तम्भ के दांयें पार्श्व की दीवार में जड़ा हुआ समकालिक पुरावशेष भी किसी स्तम्भ का भग्नांश प्रतीत होता है (फलक 48)। 37 x 43 से० मी० माप की यह प्रस्तर-कृति एक सादी पट्टिका से ऊपरी और निचले भाग में विभक्त है।

1. ऊपरी भाग के दांयें पार्श्व के सिरे पर एक अर्द्ध-मानव-अर्द्ध-पशु आकृति निरुपित है। उसके बांयी ओर एक धनुषाकार अभिप्राय प्रदर्शित है। ऐसी ही आकृति बायें सिरे पर भी दिखती है। इनके बीच में एक पुरुष कदाचित् एक अश्व को खींच कर ले जाता दर्शाया गया है। अश्व के पीछे दर्शाये गये तीन अन्य पुरुष संभवतः अश्व को आगे बढ़ाने के लिए हाथ उठा कर हल्ला मचा रहे हैं। आगे वाले पुरुष के पृष्ठ भाग में भी एक पशु का पिछला भाग दिखता है।

2. निचले भाग के दांयें पार्श्व में एक वृषारोही निरुपित है। वृष और सवार दोनों दांयीं ओर मुख किये हैं। बैठे हुए वृषभ के मस्तक, गले और पृष्ठ-भाग विभित्र अलंकरणों से सज्जित हैं। उसकी रास संभाल कर बैठे आरोही को घुटनों से ऊपर तक की पोशाक धारण किये दर्शाया गया है। वृषभ के ककुद पुष्ट और उभरे हुए हैं। इस आरोही की ओर पीठ करके बायें पार्श्व में भी ऐसा ही एक और वृषारोही अंकित है, किन्तु उसका अगला भाग विरुपित हो गया है।

उपर्युक्त दोनों फलकों के दृश्य किसी आख्यान के शिल्पांकन प्रतीत होते हैं किन्तु अभी इनकी कथा-वस्तु का संज्ञान नहीं हो सका है। यहां के संग्रह में पूर्व मध्य कालीन प्रस्तर-प्रतिमाओं की रावणानुग्रह मूर्तियों के तीन भग्नांश उपलब्ध हैं। इनके निचले भाग में अहंकारी रावण को कैलाश-विराजी उमा सहित शिव को उठाते हुए दर्शाया गया है। एक प्रतिमा में वह एकमुख और षड्मुख तथा दूसरी में चतुर्मुख और चतुर्भुज निरुपित हैं। दूसरी प्रतिमा के (फलक 49) चार में से दो मुख मुख्य मुख के पार्श्वों में दिखते हैं। चौथा गर्दभ-मुख मुख्य मुख के ऊपर अवलोकनीय है। उमा-महेश, वींणाधर शिव, महिषमर्दिनी और नर्तक गणपति की कुछ प्रतिमाएं भी यहां उपलब्ध हैं।

वैष्णव प्रतिमाओं में नृसिंह, वामन, वराह, स्थानक चतुर्भुज विष्णु और सपक्ष गरुड़ सम्मिलित हैं। सूर्य पुत्र रेवन्त (फलक 50) सप्तमातृकाओं, लज्जा गौरी, कुबेर, ब्रह्मा, जैन-तीर्थंकरों (फलक 54) आदि की प्रतिमाओं और उत्तरंग आदि वास्तु-अवशेषों का भी यहां संग्रह है।

छोटी-छोटी प्रस्तर-पटियों पर निरुपति महिषमर्दिनी और विष्णु आदि की लगभग ग्यारह प्रतिमाएं यहां सीमेन्ट में जड़ी हुई हैं। लगभग 10 सें० मी० उंन्ची ये मूर्तियाँ काले और भूरे पत्थर पर निरुपित हैं। इस प्रकार की मूर्तियां सामान्यतः लगभग 7-8 वीं शती ई० से 14वीं शती ई० के मध्य निर्मित मानी गयी हैं।[18] इनका आकार इतना छोटा है कि श्रद्वालुजन इन्हें पूजा के लिए अपने साथ रखते होंगे।

मूसानगर के ही गौसगंज मोहल्ले में शीतला देवी की थान पर अनेक महत्वपूर्ण पुरावशेष उपलब्ध हैं।(फलक 51-53) इनमें से लाल बलुए पत्थर के एक अष्ट कोणीय स्तम्भ (55 x 18 से० मी०) के मध्य में 'मेष संघाट निरुपित' है, उसके पैर हाथी के पांव जैसे हैं। एक "सूची-पट्ट" (माप 38 x 25 से० मी०) पर एक सपक्ष मकर का सुन्दर अंकन किया गया है। इसके अतिरिक्त लगभग 10वीं शती ई० में निर्मित सूर्य (56 x 31 से० मी०), गणेश (45 x 48 से० मी०), आदि की भग्न प्रतिमाएं भी यहां रखी हैं। इनमें 92 x 23 से० मी० माप की बलुए पत्थर की सप्तमातृका-प्रतिमा विशेष उल्लेखनीय है। इस पर दांयें से बांयें के क्रम में गणेश, चामुण्डा, वैष्णवी, वाराही और कौमारी अवशिष्ट हैं।

देवदानी तालाब के निकट लगभग 9वीं शती ई० की एक रथिका में निरुपित सूर्य- प्रतिमा प्रतिष्ठित है। 47 x 30 से० मी० माप की बलुए

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पत्थर पर निर्मित इस प्रतिमा में सप्ताश्व रथ पर आरुढ़ द्विभुज सूर्य के दोनों हाथों में फुल्ल पद्म शोभित हैं। उत्कूटिकासन में विराजमान देवता किरीट मुकुट, एकावली, कमरबन्ध आदि से विभूषित हैं।

गौसगंज के एक आधुनिक मन्दिर से एक दुर्लभ कलाकृति प्रकाश में आयी है। 31x16 से० मी० माप की प्रस्तर-निर्मित इस प्रतिमा पर एक अति सुन्दर बैलगाड़ी निरुपित है (फलक 60-61)। इसके पहिये के ऊपर का भाग बहुसंख्यक वृत्तों के छापे से सुसज्जित किया गया है। बैलों की रास संभाल कर बैठा गाड़ीवान हाथों में कंकण और गले में तीन लड़ियों वाले ग्रैवेयक से विभूषित है। उसके मस्तक पर शुंग काल की विशिष्ट कलगीदार सिरोभूषा शोभित है। उसके दांयें हाथ में दण्ड दर्शाया गया है(?)। बैल की रास अत्यंत कलात्मक रुप से प्रदर्शित की गयी है। गाड़ीवान के साथ बैठे उसी की तरह विभूषित दूसरे व्यक्ति ने दोनों हाथों से एक पिटारी संभाल रखी है। चलने की मुद्रा में दर्शायें गये वृष के पार्श्व-भाग पर ब्राह्मी लिपि में चार अक्षरों का एक अभिलेख अंकित है-

मि त पा ली- मित्र पाली

गाड़ीवान और सवार की वेश-भूषा तथा गाड़ी की सज्जा और अभिलिखित अक्षरों की शैलीगत विशेषताओं के आधार पर इस कृति को प्रथम शती ई० पू० में रखा जा सकता है। यह प्रतिमा आकार में बहुत छोटी किन्तु अद्वितीय कलानिधि है।

मूसानगर के ही निवासी श्री अवस्थी के पास लगभग 8 से० मी० व्यास की एक मिट्टी की मुद्रा-छाप उपलब्ध है। इसके दो तिहाई ऊपरी भाग पर पांच स्तूप प्रदर्शित हैं। इनके शीर्ष भाग वृक्ष की भांति दर्शाये गये हैं। मुद्रा-छाप के निचले भाग पर लगभग सातवीं शती ई० की लिपि में निम्नलिखित बौद्ध सूत्र अंकित हैं-

ये धर्माहेतु प्रभवः हेतुम् तेशाम् तथागतो ह्यवदत तेशाम् च यो निरोधो एवम् वादी महाश्रमणः।

विनयपिटक के अनुसार बुद्ध के अनुयायी अस्सजी ने सारिपुत्र उपतिस्स को यह सूत्र सुनाया था। कालान्तर में इस सूत्र ने बौद्ध आस्था में विशेष महत्व प्राप्त कर लिया। इत्सिग ने इसे बुद्ध के भौतिक शरीर के अवशेषों के समतुल्य और चैत्यों में इनकी स्थापना को वरदायक बताया है। इसके अतिरिक्त ऐसे सूत्रयुक्त फलक मठों को दान स्वरुप भी दिये जाते थे। ऐसे सूत्र-युक्त फलक शाह जी की ढेरी, सांची, भीटा, राजघाट आदि से भी मिले हैं।[19] यहां से मिली एक गुप्तकालीन मिट्टी की मुद्रा छाप (सीलिंग) पर तत्कालीन लिपि में निम्नलिखित लेख (फलक 63) अंकित है:-

महीपुरुषकस्य-----द्यस्य

मूसा नगर के टीलों पर, खेतों और मन्दिरों में मिलने वाले पुरावशेष लगभग 13वीं शती ई० तक का सांस्कृतिक क्रम बताते चले आते हैं। किन्तु इस समयावधि की कोई वास्तु-संरचना अपने मूल रुप में अब अस्तित्व में नहीं रह गयी है। यद्यपि मुक्ता देवी मन्दिर का मध्यकालीन उत्तरंग और गर्भगृह का कुछ भाग बचे रह गये हैं। लेकिन शेष भाग पुनर्निर्मित दिखते हैं। 13 वीं शती के उपरान्त यहां ओपदार मुस्लिम पात्र तथा उसके बाद की लखौरी ईटों से निर्मित कई मस्जिद, मकबरें और तालाब आदि यहां के इतिहास की अगली कड़ी जोड़ते हैं।

रेउना (अक्षांश 26° 11' 41" उ०; देशान्तर 80° 2' 39" पू०)

यह गांव मूसानगर से लगभग 12 कि० मी० दूर स्थित है। इस गांव के कब्रिस्तान में एक मकबरा और निकट ही एक मन्दिर निर्मित है। मन्दिर के अन्दर की दीवारों पर चित्रकारी की गयी है। गांव के पूर्व में तालाब के किनारे दो मन्दिर काली-मन्दिर और शिव-मन्दिर स्थित हैं। काली-मन्दिर में मध्य कालीन मूर्तियों और वास्तु के भग्नावशेष रखे हैं। इनमें नदी देवी (?) की खण्डित प्रतिमा उल्लेखनीय है।

गांव के पश्चिम में, समीपवर्ती सतह से लगभग 2.5 मीटर उंचा एक टीला है, जिससे पाये गये प्रमुख पात्रावशेष निम्नवत् हैं:-

1- काले-लाल पात्र

2- लाल रंग के पात्र

3- काले लेपित पात्र

4- धूसर पात्र

लाल रंग के पात्रों में जल-पात्र, काले लेपित पात्रों में तश्तरियां और धूसर पात्रों में जल-पात्रो प्रमुख हैं। कालें-लाल पात्रों के टुकड़ों से कोई आकार नहीं ज्ञात हो पाता है।

शेरपुर (गोडे) (अक्षांश 26° 13' 30" उ०; देशांतर 79° 58' 37" पू०)

मूसानगर-गजनेर मार्ग पर लगभग 5 कि० मी० दूर स्थित चांदपुर से शेरपुर मार्ग पर लगभग 4 कि० मी० की दूरी पर शेरपुर गांव स्थित है। गांवों के विस्तृत टीले से प्राचीन पात्रों के अवशेष मिलते हैं और तालाब के किनारे खण्डित प्रतिमाएं रखी हैं। टीले की उंचाई सामान्य धरातल से लगभग 3

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मीटर है। खेती के कारण यह टीला धीरे-धीरे समतल होता जा रहा है। यहां के प्रमुख प्राचीन पात्र-उद्योग निम्नवत् हैः-

1. काले -लाल-पात्र
2. लाल रंग के पात्र
3. काले रंग के पात्र

काले लाल पात्रों में, हस्त निर्मित और चाक पर निर्मित, दोनों प्रकार के पात्र सम्मिलित हैं। इनके आकार स्पष्ट नहीं हैं।

लाल रंग के पात्रों में एक मोटे कोर वाले प्रकार की बाहरी सतह पर काले रंग की चौड़ी पट्टियाँ निरुपित हैं। इनके आकार स्पष्ट नहीं हैं। इस रंग के अन्य प्रकार बाहर की ओर निकले सिरों वाले शकोरे, ऊंची और नीची गर्दन वाले जल-पात्र, टोंटीदार पात्र, 'कैरीनेटेड हांडी', समतल आधार वाली तश्तरियां, बटन जैसी घुण्डी वाले ढक्कन और हत्थे वाले पात्र प्रमुख हैं।

काले रंग के पात्रों के टुकड़ों से उनके आकार नहीं ज्ञात हो पाते हैं। इन पात्रों पर काला रंग चढ़ा हुआ है।

उपर्युक्त पात्रावशेषों के अतिरिक्त यहां से मिट्टी की कुछ पशु-आकृतियां और दो पर्तों वाली शीशे की चूड़ियों के अवशेष भी मिले हैं।

सुल्तानपुर (अक्षांश 26° 9'55" उ०; देशान्तर 79° 53' 31" पू०)

घाटमपुर-भोगिनीपुर मोटर-मार्ग पर मूसा नगर से 8 कि० मी० कीदूरी पर, चौरा-लिंक मार्ग पर लगभग 2.5 कि० मी० चलकर, इस गांव तक पहुंचा जा सकता है। इस गांव का प्राचीन टीला 'पहरुआ बाबा की डाणी' कहलाता है। यहां से पाये गये प्रमुख पात्रावशेष निम्नवत् हैं-

1. लाल रंग के पात्र
2. काले-लाल पात्र
3. काले लेपित पात्र
4. ओपदार पात्र

लाल रंग के पात्रों में हस्त-निर्मित और चाक पर बने, दोनों प्रकार के पात्रावशेष मिले हैं। हाथ से बने पात्रों के आकार स्पष्ट नहीं हैं। अन्य पात्रों में बड़े संचय-पात्र, कालरदार अवठ वाले लघुपात्र, लाल लेप से युक्त चपटी अवठ वाले नांद, ऊपर से चिपकाये हुए वलयाकार अभिप्राययुक्त संचय-पात्र, अन्दर की ओर मुड़ी अवठ वाले शकोरे, लघु पात्र यथा-लोटा, कैरीनटेड हांडी, त्रिवृत्तीय प्रतीकों के छापे वाले पात्र, उभरी हुई धारी वाले पात्र और टोंटीदार पात्रावशेष प्रमुख प्रकार हैं। कभी-कभी इन पर लाल अथवा चाकलेटी रंग के लेप मिलते हैं।

काले-लाल पात्रावशेष के अत्यंत भग्न होने के कारण उनका आकार सुनिश्चित करना संभव नहीं है।

ओपदार पात्रों के दोनों और एक ओर सामान्य ओप पायी गयी है।

गांव के बीच में नीमं के पेड़ के नीचे रखे एक शिलाखण्ड पर दो मध्य कालीन प्रतिमाएं उत्कीर्ण हैं।

III

अब यह विचार कर लिया जाये कि विचाराधीन सर्वेक्षण की उपलब्धियों से हम अपनी जिज्ञासाओं के समाधान की दिशा में कहां तक बढ़ सके हैं। इन उपलब्धियों से अन्य कौन से उल्लेखनीय पक्ष उजागर हुए हैं तथा अभी और क्या किया जाना आवश्यक है ?

1. मूसानगर क्षेत्र के सर्वेक्षण में 36 पुरा स्थल अभिलिखित हुए हैं। इनमें से केवल 6 ही पूर्व ज्ञात थे। लगभग 250 वर्ग कि० मी० क्षेत्र में इतने अधिक पुरास्थलों के प्रकाश में आने के उपरान्त यह कहा जा सकता है कि इस क्षेत्र के अधिकांश स्थलों के पुरातात्विक महत्व की जानकारी उपलब्ध हो गयी है।

2. प्रतापपुर और मछैला से प्रस्तर-कुल्हाड़ियों तथा मूसानगर से घिसे हुए प्रस्तर-उपकरण के भग्नांश प्राप्त हुए हैं। इन स्थानों अथवा आस-पास से हस्त-निर्मित लाल रंग के पात्रों और काले-लाल पात्रों का मिलना नवाश्म-ताम्राश्मयुगीन सांस्कृतिक-अवशेषों के मिलने की संभावनाओं के लिए पर्याप्त साक्ष्य प्रस्तुत करता है।

3. उत्तर हड़प्पा युग का कोई और साक्ष्य नहीं मिल सका है। हस्त निर्मित और चाक पर बने काले-लाल पात्र तथा काले रंग की मोटी पट्टियों के आरेखन-युक्त मोटी कोर वाले लाल रंग के पात्रों के ओ० सी० पी० संस्कृति के समकालिक होने की संभावना व्यक्त की जा सकती है।

4. यद्यपि मूसानगर के प्राचीन नाम की जानकारी अब भी नहीं हो सकी है लेकिन इस सर्वेक्षण से इस बात की पूर्णरुप से पुष्टि हो गई है कि इस क्षेत्र में यहां का टीला ही सबसे बड़ा और पुरातात्विक स्रोतों की दृष्टि से समृद्धतम् है।

   इसके अतिरिक्त यहां से मिले पुरावशेष भाग।के प्रस्तर 4 से 9 में व्यक्त विचारों की पुष्टि-प्रतिपुष्टि करते हैं।

5. इस सर्वेक्षण से यह भी ज्ञात हुआ है कि केवल 250 वर्गकि० मी० क्षेत्र में कम से कम 11 स्थल मूसानगर की प्राचीन संस्कृतियों के समकालीन रहे हैं।

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6. इस शताब्दी के आठवें दशक के अन्त तक कराये गये सर्वेक्षणों के बाद यह समझा जा रहा था कि कानपुर जिले के अधिकांश पुरास्थल प्रकाश में आ गये हैं।[20] किन्तु सीमित क्षेत्र में कराये गये इस गहन सर्वेक्षण में, 36 पुरास्थल पाये गये हैं जिनमें से केवल 6 स्थल ही पूर्वज्ञात थे। इनमें से 18 स्थलों से केवल मध्य कालीन, 7 स्थलों से पूर्व ऐतिहासिक और मध्यकालीन तथा शेष 11 स्थलों से एन॰ बी॰ पी॰ अथवा उससे पूर्व के अवशेष मिले हैं।

उपर्युक्त परिणामों से स्पष्ट है कि कानपुर जिले के अन्य क्षेत्रों के गहन सर्वेक्षण से सभी कालों के पुरास्थलों की संख्या अब तक ज्ञात स्थलों की तुलना में कई गुना अधिक पाये जाने की प्रबल संभावना है।

7. अधिवासीय स्वरुप (सेटेलमेन्ट पैटर्न) का अध्ययन करते समय यमुना और सेंगर घाटी में काले-लाल-पात्रों (ब्लैक एण्ड रेड वेयर) वाले 3 पुरास्थलों का उल्लेख किया गया है।[21] कानपुर में इस काल के पुरास्थलों के बीच की औसत दूरी लगभग 29 कि॰ मी॰ बतायी गयी है, किन्तु विचाराधीन सर्वेक्षण के परिणाम इन निष्कर्षों से सर्वथा भिन्न हैं। इस सर्वेक्षण में पूर्वज्ञात स्थलों के अतिरिक्त 9 स्थलों से काले-लाल पात्र प्रकाश में आये हैं, जिनमें से एक ही स्थल ऐसा है जहां के ऐसे पात्र एन॰ बी॰ पी॰ के समकालिक प्रतीत होते हैं। इस प्रकार मूसानगर क्षेत्र में ही अब काले-लाल पात्रों वाले 11 स्थल ज्ञात हैं। इन स्थलों के बीच की औसत दूरी 29 कि॰ मी॰ के अनुपात में सिमट कर औसतन 4.0 कि॰ मी॰ रह गयी है। उपर्युक्त स्थिति परवर्ती युग की संस्कृतियों के विषय में भी सिद्ध होती है।

एक ही संस्कृति की दो बसावटों में सामान्यतः अधिक दूरी नहीं होनी चाहिए। छोटी-छोटी बस्तियों के पारस्परिक सम्पर्क की दृष्टि से भी पास-पास बसे होने की अधिक संभावनाएं हैं।

इन परिणामों के आधार पर यह भी कहा जा सकता है कि किसी क्षेत्र के अधिवासीय स्वरुप के अध्ययन के लिए अधिक भू-भाग के सर्वेक्षण की जगह एक सीमित क्षेत्र को केन्द्रित कर गहन सर्वेक्षण करना कदाचित् अधिक उपयोगी सिद्ध होगा।

आभार

मूसानगर क्षेत्र के पुरातात्विक सर्वेक्षण में सहयोग के लिये डा0 के0 के0 सिंह, श्री राम गोपाल मिश्र, श्री रणंजय सिंह व श्री रामनारायण पासवान; लेख के लिये नक्शे तैयार करने हेतु श्री बलराम कृष्ण व श्री मनमोहन डिमरी, लेख के टंकण के लिये सुश्री गीता शाही, श्री शिवकुमार और श्री महावीर के प्रति लेखक आभारी हैं।

तालिका 1

कानपुर देहात जिले के सर्वेक्षण से प्रकाश में आये ग्रामों की सूची एवं पुरावशेषों का संक्षिप्त विवरण

क्र.सं.	गांव का नाम	अक्षांश/देशांतर	तहसील	प्रमुख पात्रावशेष	अन्य पुरावशेष	पूर्व प्रकाशनों के सन्दर्भ
1	2	3	4	5	6	7
1.	अकबराबाद	26° 10 26" उ॰ 79° 54' 8" पू॰	भोगिनीपुर		मध्यकालीन दुर्ग	
2.	अहरौली	26° 0' 35" उ॰ 79° 55' पू॰	भोगिनीपुर	उत्तर मध्यकालीन मन्दिर		
3.	इमलिया	26° 11' 41" उ॰ 79° 53' पू॰	भोगिनीपुर	काले लाल पात्र (बी.आर.डब्लू.) लाल रंग के पात्र (आर.डब्लू.) काले रंग के पात्र (बी.डब्लू.) प्रस्तर-पात्र (स्टोन वेयर)	प्रस्तर खण्ड	

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1	2	3	4	5	6	7
4.	इछौली	26° 11′ 17″ उ०′; 80° 1′ 30″पू०	घाटमपुर		गणेश की प्रस्तर–प्रतिमा (मध्यकालीन)	
5.	काटर	26° 7′ 13″ उ० ; 79° 58′ 24″पू०	घाटमपुर	काले लाल पात्र लाल रंग के पात्र काले लेपित पात्र	शुंगकालीन तोरण द्वार, कुषाण कालीन वास्तु, मध्यकालीनप्रतिमाओं और वास्तु के अवशेष शुंगकालीन अभिलेख	प्राग्धारा, अंक–1 पृ० 9–14
6.	किशवा	26° 11′ 45″ उ० ; 79° 57′ 50″ पू०	भोगिनीपुर	काले लाल पात्र लाल रंग के पात्र	शिवलिंग एवं उत्तर मध्यकालीन प्रस्तर प्रतिमाएं	
7.	कोरो	26° 7′ 16″ उ० ; 80° 0′ 11″पू०	घाटमपुर	लाल रंग के पात्र (आर. डब्लू.) काले रंग के पात्र काले लेपित पात्र	प्रस्तर प्रतिमाओं के अवशेष	
8.	किरपालपुर	26° 10′ 44″ उ० 79° 56′ 59″ पू०	भोगिनीपुर		कुषाण कालीन स्तम्भ, प्रस्तर निर्मित मध्यकालीन मन्दिर के अवशेष और भग्न ईटें (माप ----25 x 8, ---27 x 5 से० मी०)	
9.	खिरियन पुरवा	26° 11′14″उ० ; 79° 58′ 30″ पू०	भोगिनीपुर		गुप्तकालीन मृण्मूर्तियों, मन्दिर और प्रस्तर प्रतिमाओं के अवशेष,	
10.	गोरइयन	26° 3′ 28″ उ० ; 80° 6′ 48″ पू०	घाटमपुर		मध्यकालीन ब्राह्मण एवं जैन प्रस्तर–प्रतिमाओं के अवशेष,	
11.	घुघवा	26° 8′ 38″ उ० ; 80० 1′ 22″ पू०	घाटमपुर		गुम्बद युक्त उत्तर मध्याकलीन मन्दिर, मध्य कालीन खण्डित प्रस्तर–प्रतिमाएं,	
12.	चन्दनापुर	26° 9′ 32″ उ० ; 79° 58′ 22″ पू०	घाटमपुर	उत्तरी कृष्ण मार्जित पात्र लाल रंग के पात्र	शुंग–कुषाण कालीन एवं परवर्ती युग के भग्नावशेष	आई० ए० आर०1968–69, 39 आई० ए० आर०1976–77, 53
13.	चपरघटा	26° 10′ 03″उ० ; 79° 55′ 52″ पू०	भोगिनीपुर	काले लाल पात्र (बी.आर. डब्लू.) काले लेपित पात्र (बी.एस. डब्लू) लाल पात्र (आर. डब्लू) मुस्लिम ओपदार पात्र (ग्लेज्डवेयर)	मध्मालीन दुर्ग और प्रस्तर प्रतिमाओं के अवशेष	आई० ए० आर०1968–69, 39
14.	चपरेहटा	26° 11′ 12″ उ० ; 79° 57′ 35″पू०	भोगिनीपुर	लाल रंग के पात्र	प्रस्तर प्रतिमाओं और प्राचीन वास्तु के भग्नावशेष	
15.	चांदपुर	26° 12′ 06″ उ० ; 80° 0′ 14″ पू०	भोगिनीपुर		प्रथम शती ई० पू० का लाल बलुए पत्थर का तोरण, कुषाण कालीन मृण्मूर्तियां विष्णु वामन, कुबेर आदि की मध्यकालीन प्रस्तर प्रतिमाएं	आई० ए० आर०1976,81
16.	जरसैन	26° 12′22″ उ० ; 79° 59′ 35″ पू०	भोगिनीपुर		खण्डित प्रस्तर प्रतिमाएं (मध्यकालीन)	

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1	2	3	4	5	6	7
17.	डोभा	26° 11'35" उ० ; 80° 0' 38" पू०	घाटमपुर		प्रस्तर प्रतिमाओं के भग्नांश(मध्यकालीन)	
18.	दुरौली	26° 12' 0" उ० ; 79° 57' 55"पू०	भोगिनीपुर		शिवलिंग और खण्डित प्रस्तर प्रतिमाएं	
19.	नया पुरवा	26° 10' उ० ; 79० 56' 57" पू०	भोगिनीपुर	काले लाल पात्र काले लेपित पात्र धूसर पात्र लाल रंग के पात्र प्रस्तर पात्र ओपदार पात्र	कांच की चूड़ियां पशु–मृण्मूर्तियां	
20.	प्रतापपुर	26° 9' 47" उ० ; 80° 2' 19" पू०	घाटमपुर	काले लाल पात्र काले लेपित पात्र उत्तरी कृष्ण मार्जित पात्र काले पात्र लाल रंग के पात्र प्रस्तर पात्र	भग्न प्रस्तर प्रतिमाएं	
21.	फतेहपुर	26° 10' 05" उ० ; 79° 58'40" पू०	भोगिनीपुर		बोधिसत्व, कुषाण कालीन और नाग की प्रस्तर प्रतिमाएं तथा स्तम्भ,कुषाण एवं मध्यकालीन वास्तु और मूर्ति अवशेष	
22.	बक्सरा	26° 8' 27" उ० ; 79° 58' 40" पू०	घाटमपुर		उत्तर मध्यकालीन मन्दिर एवं अन्य वास्तु अवशेष, भित्ति चित्र	
23.	बम्हरौली घाट	26° 7' 26"उ० ; 79° 55' 7" पू०	भोगिनीपुर		लखौरी ईटों से निर्मित गुम्बद युक्त उत्तर मध्यकालीन मन्दिर भित्त चित्र	
24.	मखौली	26° 10' 21" उ० ; 80° 1' 40" पू०	घाटमपुर		उत्तर मध्यकालीन मन्दिर	
25.	मछैला	26° 12' 34" उ० ; 80° 2' 0" पू०	घाटमपुर		प्रस्तर कुल्हाड़ी (स्टोन सेल्ट) शिवलिंग, मध्यकालीन खण्डित प्रतिमाएं संवत 1683 का नागरी अभिलेख	
26.	मुर्तजा नगर	26° 10' 25" उ० ; 79° 59' 26" पू०	भोगिनीपुर		प्रस्तर प्रतिमाओं के भग्नांश (मध्यकालीन)	
27.	मूसानगर	26° 9' 55" उ० ; 79° 58' 13"पू०	भोगिनीपुर	काले लाल पात्र लाल रंग के पात्र चित्रित धूसर पात्र काले लेपित पात्र उत्तरी कृष्ण मार्जित पात्र काले रंग के पात्र प्रस्तर पात्र ओपदार पात्र (मुस्लिम)	शुंग कुषाण परवर्ती युग की प्रस्तर प्रतिमाओं , मृण्मूर्तियों , चकरी, मनके, अस्थि उपकरण आदि।	आई० ए० आर०1955–56, 69 आई० ए० आर०1967-68, 47 आई० ए० आर०1980–81, 71

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1	2	3	4	5	6	7
28.	रसूलपुर	26° 12' 36" उ० ; 79° 57' 6" पू०	भोगिनीपुर		शुंग, कुषाण तथा मध्यकालीन प्रस्तर प्रतिमाओं एवं वास्तु के भग्न अवशेष	
29.	रेउना	26° 11' 41" उ० ; 80० 2' 39"पू०	घाटमपुर	काले–लाल पात्र लाल रंग के पात्र काले लेपित पात्र धूसर पात्र	लखौरी ईटों से निर्मित उत्तर मध्य कालीन वास्तु अवशेष	लाल, एम०, मैन एण्ड एन्वाएरन्मेन्ट–8– पृ० 74
30.	रहेटी	26० 9' 50" उ० ; 80° 0' 52" पू०	घाटमपुर		मध्यकालीन प्रस्तर प्रतिमाओं के भग्नांश	
31.	शाखा सराय		घाटमपुर		मध्यकालीन प्रस्तर प्रतिमाएं	
32.	शाखा जनवार	26° 9' 35" उ० ; 80° 0'13" पू०	घाटमपुर		लखौरी ईटों से निर्मित उत्तर मध्यकालीन तालाब और कुआं	
33.	शेरपुर (गढ़ा)	26° 13' 30" उ० ; 79° 58' 37" पू०	भोगिनीपुर	काले–लाल पात्र लाल रंग के पात्र काले रंग के पात्र	मध्यकालीन प्रस्तर प्रतिमाओं के भग्नांश	
34.	सुल्तानपुर	26° 9' 55" उ० ; 79° 53'31" पू०	भोगिनीपुर	लाल रंग के पात्र (हस्त निर्मित, चाक निर्मित) काले लाल पात्र काले लेपित पात्र ओपदार पात्र	मध्यकालीन प्रस्तर–प्रतिमा पशु मृण्मूर्तियां 27x5x26x] 26x7x30 से० मी० नाम की ईटें	
35.*	हरौलीपुर	26° 6' 42" उ० ; 79° 57' 24" पू०	हमीरपुर		प्रस्तर प्रतिमाओं के भग्नांश	
36.	हलिया	26° 9'50" उ० ; 7 9° 57' 24" पू०	भोगिनीपुर		गुप्त और मध्यकालीन प्रस्तर प्रतिमाओं एवं वास्तु के भग्नावशेष	

*क्र० सं०35 को छोड़कर। उक्त स्थल जिला हमीरपुर में स्थित है।

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तालिका 2

पुरावशेषों की प्राप्ति का प्रस्तरवार विवरण

(B.R.W– Black & Red Ware ; RW – Red Ware; P.G.W – Painted Grey Ware; N.B.P. –Northern Black Polished Ware.E.H.–Early Historical, M–Medieval)

क्र.सं.	गांव/स्थल	काले लाल पात्र B.R.W	हस्तनिर्मित लाल पात्र Hand made R.W	चित्रित धूसर पात्र P.G.W	काले लेपित पात्र B.S.W	उत्तरी कृष्ण मार्जित पात्र N.B.P.	पूर्व ऐतिहासिक E.H	मध्यकालीन अवशेष M
1	2	3	4	5	6	7	8	9
1.	अकबराबाद	x	x	x	x	x	x	✓
2.	अहरौली	x	x	x	x	x	x	✓
3.	इमलिया	✓	✓	x	x	x	✓	✓
4.	इछौली	x	x	x	x	x	x	✓
5.	काटर	✓	x	x	✓	x	✓	✓
6.	केशवा	✓	✓	x	x	x	✓	✓
7.	कोरो	x	x	x	x	x	✓	✓
8.	किरपालपुर	x	x	x	x	x	✓	✓
9.	खिरियन पुरवा	x	x	x	x	x	✓	✓
10.	घुघवा	x	x	x	x	x	x	✓
11.	गोरइयन	x	x	x	x	x	x	✓
12.	चपरघटा	✓	✓	x	✓	x	✓	✓
13.	चन्दनापुर	x	x	x	x	✓	✓	✓
14.	चपरेहटा	x	x	x	x	x	x	✓
15.	चांदपुर	x	x	x	x	x	✓	✓
16.	जरसैन	x	x	x	x	x	x	✓
17.	डोभा	x	x	x	x	x	x	✓
18.	दुरौली	x	x	x	x	x	x	✓
19.	नया पुरवा	✓	x	x	✓	x	✓	✓
20.	प्रतापपुर	✓	✓	x	✓	✓	✓	✓
21.	फतेहपुर	x	x	x	x	x	✓	✓

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22.	बक्सरा	x	x	x	x	x	x	✓
23.	बम्हरौली घाट	x	x	x	x	x	x	✓
24.	मखौली	x	x	x	x	x	x	✓
25.	मछैली	x	x	x	x	x	x	✓
26.	मुर्तजापुर	x	x	x	x	x	x	✓
27.	मूसानगर/गौसगंज	✓	✓	✓	✓	✓	✓	✓
28.	रसूलपुर	x	x	x	x	x	✓	✓
29.	रेउना	✓	x	x	✓	x	✓	✓
30.	रहेटी	x	x	x	x	x	x	✓
31.	शाखा सराय	x	x	x	x	x	x	✓
32.	शाखा जनवार	x	x	x	x	x	x	✓
33.	शेरपुर गौड़े	✓	x	x	x	x	✓	✓
34.	सुल्तानपुर	✓	✓	x	✓	x	✓	✓
35.	हरौलीपुर	x	x	x	x	x	x	✓
36.	हलिया	x	x	x	x	x	✓	✓

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परिशिष्ट-1
प्रमुख तकनीकी शब्दावलियां

1. पालिशयुक्त प्रस्तर कुल्हाड़ी – Polished Stone Celt.
2. उत्तर हड़प्पायुगीन मुद्रा–छाप – Late Harappan Sealing.
3. हस्त निर्मित लाल रंग के पात्र – Hand made Red Ware.
4. डोरी की छाप वाले पात्र – Corded Ware.
5. चटाई की छाप वाले पात्र – Mat Impressed Pottery.
6. भूसी के चिन्ह युक्त पात्र – Husk Marked Pottery.
7. काले लाल पात्र – Black & Red Ware.
8. धूसर पात्र – Grey Ware.
9. धूसर चित्रित पात्र – Painted Grey Ware.
10. काले लेपित पात्र – Black Slipped Ware.
11. उत्तरी कृष्ण मार्जित पात्र – Northern Black Polished Ware.
12. गेरुए रंग के पात्र – Ochre Colour Ware.
13. लाल रंग के चिन्हांकित पात्र – Stamped Red Ware.
14. प्रस्तर–पात्र – Stone Ware.
15. सेल खड़ी – Soap Stone.
16. उप रत्न – Semi Precious Stone.
17. ओपदार पात्र – Glazed Ware (Muslim).
18. अस्थि बांणाग्र – Bone arrow heads.
19. श्रेणियां – Guilds.
20. अधिवासीय स्वरुप – Settlement Pattern.
21. जल–पात्र – Water Vessel.
22. बटन जैसी घुण्डी वाले ढक्कन – Button Knobbed Lid.
23. हत्थेदार पात्र – Handled Pottery.
24. चौड़े मुँह वाले सकोरे – Bowls with wide mouth.
25. बाहर की ओर मुड़ी अवठ वाले सकोरे – Bowls with out turned rim.
26. बाहर की ओर फैली अवठ वाले सकोरे – Bowls with flayred rim.
27. अन्दर की ओर मुड़ी अवठ वाले सकोरे – Bowls with inturned rim.
28. टोंटीदार पात्र – Spouted Vessels.
29. बड़ी गर्दन वाले जलपात्र – Water Vessels with long neck.
30. नोकीली घुण्डी वाले ढक्कन – Conical Knobbed Lid.
31. दो पर्तों वाली चूड़ियां – Doule Ply Bangles.
32. लघु-पट्ट पर निरुपित प्रतिमाएं – Votive tablets.
33. मुद्रा छाप – Sealing.
34. मृण्मूर्तियां – Terracotta.
35. इकहारा सांचा – Single mould.
36. संचय पात्र – Storage Jar.
37. उन्नतोदर पार्श्वयुक्त सकोरे – Convex sided bowls.
38. उन्नतोदर पार्श्वयुक्त तश्तरियां – Convex sided dishes.
39. चपटी अवठ – Faceted rim.
40. सपाट तल वाली तश्तरियां – Flat based dishes.
41. सीधे पार्श्व/किनारे वाली तश्तरियां – Straight sided dishes.
42. सीधे पार्श्व वाले सकोरे – Straight sided bowls.
43. लघु पात्र – Miniature pots.
44. एक ओर ओपदार पात्र – Monochrome glazed ware.
45. दोनों ओर ओपदार पात्र – Bichrome glazed ware.
46. छिद्रित अभिप्राययुक्त काले पात्र – Black pottery with rouletted ware.
47. मंजूषाएं – Caskets..

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टिप्पणी:– विचाराधीन अभिलेखयुक्त ईंट राजा जौनपुर को मूसानगर से मिली थी जिसे उन्होंने कालान्तर में भारत कला भवन को भेंट कर दिया। प्रश्नगत अभिलेख में उल्लिखित राजा का नाम 'देव मित्र' की जगह 'दाम मित्र' भी पढ़ा गया है। (श्रीवास्तव, ओमप्रकाश – 1993– बुन्देलखण्ड में इष्टिका लेख, **प्रो० कृष्ण दत्त बाजपेयी स्मृति विशेषांक,** पंचाल शोध संस्थान, कानपुर, प० 117–119)। उल्लेखनीय है कि एरच, जिला झांसी से मिली अभिलिखित ईंटों पर अंकित लेख निम्नवत् पढ़ा गया है (श्रीवास्तव–तदेव)।

'रजो बंबकिस दाममितस पोंडरीक'।

यहां यह भी ज्ञातव्य है कि 1955 में कानपुर के अपर जिलाधिकारी ने राज्य संग्रहालय को एक अभिलिखित ईंट भेंट की थी, जिस पर अंकित लेख **'दामेमितस अश्व मेधे'** पढ़ा गया है (Consolidated Report, 1961, p. 257)। इसी रिपोर्ट में 'दामे मितस', दूसरे सन्दर्भ में, 'देव मितस'(देव मित्र) भी उल्लिखित है (p.6).

उपर्युक्त रिपोर्ट में मूसानगर से प्राप्त, राज्य संग्रहालय, में लखनऊ में संग्रहीत बहुसंख्यक प्रस्तर और मृण्मय मूर्तियों का विवरण प्रकाशित है। इनमें कामदेव, वादिका और व्याघ्र आदि की मिट्टी की मूर्तियां विशेष रुप से उल्लेखनीय हैं।

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राकेश तिवारी
राकेश कुमार श्रीवास्तव
उ० प्र० राज्य पुरातत्व संगठन,
रोशन-उद्-दौला कोठी,
कैसरबाग, लखनऊ

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Further Excavations at the citadel of Lal Kot and Anang Tal (New Delhi) 1992-93

B.R. Mani

In continuation of the first season's excavation work [1] at the citadel of Lal Kot and Anang Tal 1991-92,excavations for the second were resumed in February 1993 and continued till July 1993 under the direction of the author by the Delhi Circle of the Archaeological Survey of India. The fortified citadel (Lat.28°31'40"N., Long.77° 11'E.) of Anang Pal II, the Tomar ruler constructed in the middle of the 11th century A.D. in the temple township of Yognipura became the seat of power in the following years when the city of Ḍhilli, Ḍhillikā or Ḍhillikāpurī developed around it under the Tomars,Chauhans and Mamluk and Khalji Sultans of Delhi till it was shifted to Siri and Tughlaqabad followed by several other city sites of Delhi later.

Rajputs and Early Turks had their palaces constructed in Lal Kot in between 11th and 13th centuries A.D., the structural remains of some of them have been exposed in the first season's excavations, although their precise identifications have yet to be made. So far, no palace site was identified accurately within Lal Kot and the earliest known palace complexes of the Sultans of Delhi have been identified at Adilabad, Tughlaqabad and Ferozshah Kotla which all belong to the Tughlaq period. Excavations in 68 quadrants of 27 squares of 10x10 m each at Lal Kot in 1991-92 and 1992-93 have brought to light parts of earliest palatial complexes of Turks for the first time but their identifications with palaces mentioned in contemporary accounts still require further evidences. The nearly 300 metres stretch of the mound in north-south orientation seemingly represents the palace area of Lal Kot.

The cultural deposits at the site have been assigned [2] to two periods - Period I: Rajput Period (middle of the 11th century to the end of the 12th century A.D.) and Period II: Early Sultanate Period (end of the 12th century to the middle of the 14th century A.D.). No evidence of post- Tughlaq phases was found at the citadel mound. The Period II has further been divided into four structural phases-the earliest two representing palatial structures and the last two representing inferior and ordinary house complexes of late Khalji and Tughalq periods. This confirms the fact that Turks had settled at Lal Kot in the beginning and shifted their capital to Siri, the second city of Delhi in 1303 A.D. after which the citadel of Lal Kot was gradually occupied by common folk and was finally abandoned in Tughlaq period.[3] Thus, a genuine need was felt to have more archaeological informations about the Rajput as well as the earliest phase of Delhi Sultanate for understanding the distinguishing cultural traits and material cultures of the two periods.

The main objectives of the second season's excavations

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were to study the layout and settlement pattern of the palaces and other allied structures of the citadel, to confirm the literary evidences about location and shifting of the royal seat in Delhi, to have evidences of structural activities during the Pre-Sultanate period during the reigns of Tomars and Chauhans who had established the frst city of Delhi in this area and who had constructed palaces at Lal Kot[4] and lastly, to have further evidences about the structural conception of the huge depression on the eastern side of the mound , known as Anang Tal.

The excavations were carried out in 28 quadrants of 11 squares (Pls.64-65) of 10x10m. each in the Area-I called LKT-I. The study of excavated remains confirmed the sequence of cultural periods of the site although it was found that Period I has three structurai phasess instead of two and the Phase I of the Period II has two sub-phases. Study of pottery and structure has once again evinced existence of four structural phases of Period II.

A limited area, restricted to the southern half of the Quadrant-2 of Square ZC1 (Pl.66) was excavated upto the depth of about 6.50 m. below peg ZC1 exposing different structural phases of Periods I and II. Although the pick-axe could not reach upto the natural soil or bed rock level but twenty layers were encountered (Fig.1).

PERIOD I

Because of the large scale building activity of different phases of Period II throughout the site the structures of Period I could be encountered only in two quadrants in limited areas where they could be reached without disturbing any structure. The discovery of structures of Period I at the mound was also important as they were not encountered in the first season's work.

The Phase I of Period I (Rajput Period) is characterised by partly exposed, 2.5 m. long medium sized random rubble wall running west to east and attached with the northern section of Qd.2 of Sq. ZC1 and another wall, 50 cm. thick and 1.0 m. long running south to north and joining the first wall at middle as a cross wall. These exposed structures perhaps belong to a room.

A significant feature of this phase was the use of plain red ware, red slipped ware, decorated red ware with painted design black in colour or incised designs, occasionlly stamped designs and applique bands. Occasional use of mica dust in pottery is also noticed. The vases are decorated on the shoulder as well as on the top or side of the rims and basins are decorated on the top of the rim with painted designs. Among them the main features are painted designs with criss-cross lines bordered with thin bands and in some cases only upper side is bordered with a group of bands, horizontal bands or zig-zag lines. The incised designs have wavy lines and horizontal bands, dots in series, triangles in series, combination of oblique lines and dots and applique bands with a series of incised or notched oblique lines. Sharp edged medium sized bowls with 9-10 cm. diameter, small sided plain lamps, small spouted vases occasionally double mouthed, lids with flared rim and ledged interior with flattish base and occasionally flared thick rim lids, cooking *handis* with or without short neck and splayed out rim, small to medium sized basins - occasionally painted on top of the rim and medium sized vases are the characteristic shapes of the pottery of Phase I. A notable feature was the use of hopscotches made out of red ware sherds, sometimes out of painted red ware sherds.

The phase II of Rajput period is represented by a partly exposed 2.5m. long and 1 m. high medium sized random rubble wall running west to east which is also attached with northern section of Qd.2 of Sq. ZC1 about 30 cm. above the wall of phases I and two successive floor levels. Another feature of the phase II was the use of some varients of plain red ware with the use of early shapes of phase I. Sharp edged medium sized bowls with 9-10.5 cm. diameter are less in number and changed into small sized bowls having diameteres of 6 to 8 cm. Large storage vases to miniature vases appear in this phase. Some sherds of red ware are decorated with an impressed design of chequer-pattern, incised design with incised or notched triangles in series, applique bands with thumb impression and painted design with filled triangle in series in addition to the designs of earlier phase have also been noticed. In some cases extra mud-paste was applied before firing in bands on the lower half of the vases to rough the surface.

Phase III of the Rajput period is characterised by the partly exposed two medium sized random rubble walls, both 2.5 m. long, 30 cm. and 80 cm. high running west to east, both of them attached with the northern section

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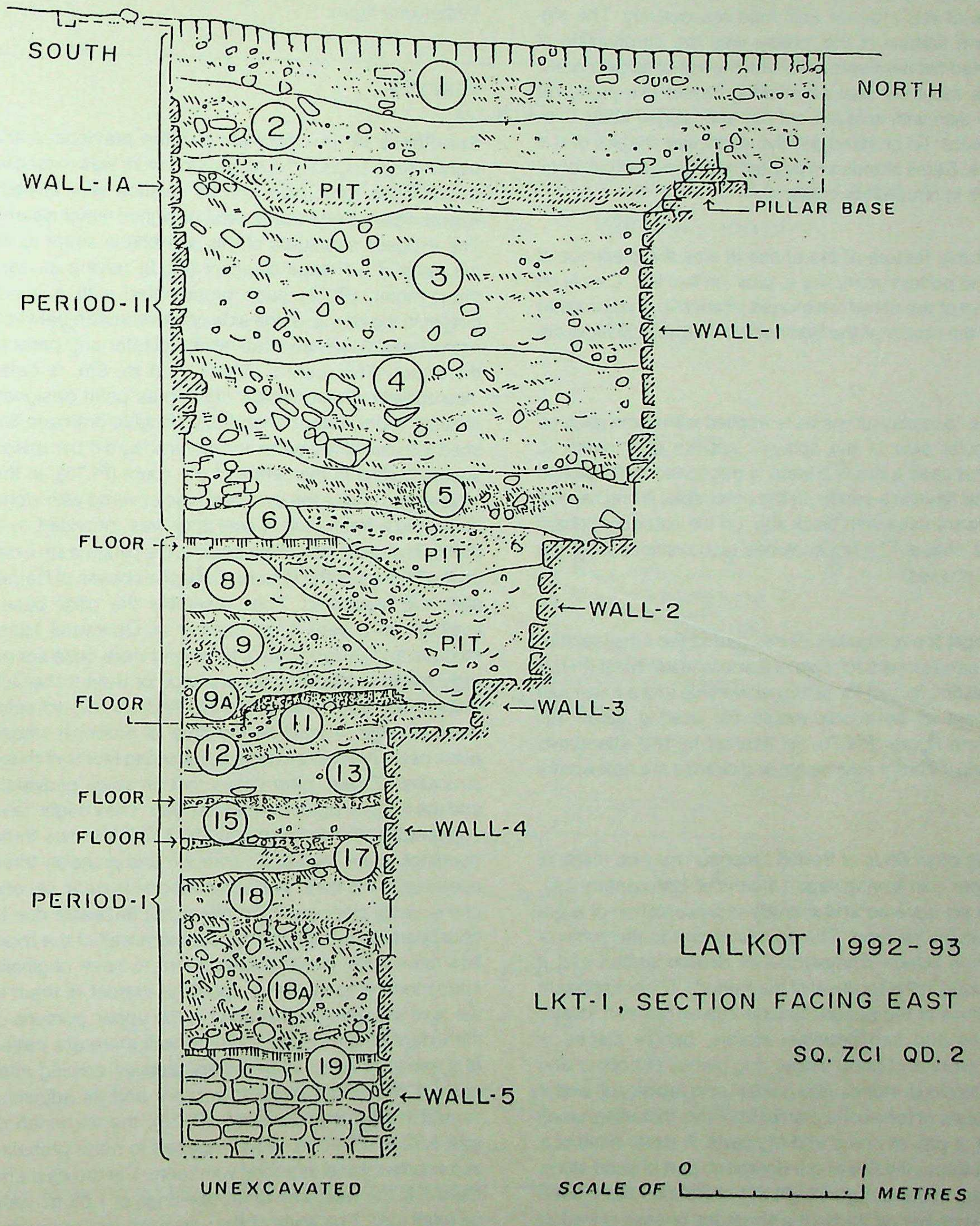

(Fig. 1)

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of Qd.2 of Sq.ZC1 and rest one above the other and two floors of red murram and mud respectively. The significant feature of this phase was the introduction of inverted flat terminal top lid with the lids of early phases. Large mouthed shallow cooking *handis* like pans, flat base dish with splayed out rim and ledged body, thick red ware lid or stand are the additional shapes of this phase. Some sherds are painted with group of horizontal bands in chockolate colour.

A notable feature of the phase III was the presence of incised potter's mark like a 'plus' on two lids. One is on the top of the flared rim ledged interior lid and the other is on the nterior of the body of the internally beaked rim lid.

In one case clay lumps were applied with some gaps on the outer side of the splayed out rim of a *handi.* In another case a rim of a vase is decorated with notched vertical lines in a series on the outer side. A ring base of grey ware vase with black slip on the exterior appears in this phase. The hopscotches also continue in all the three phases.

Amongst the antiquities of this period the small rectangular sand stone sculpture of Gaṇeśa in low relief (Pl.68) suggesting its use for personal worship and a lower half fragment of terracotta mould for casting Jaina Tīrthaṅkara figure (Pls.70-71) flanked by two attendants wearing different ornaments and clothes are noteworthy finds.

Among other finds of Period I mention may be made of a copper coin having *nāgarī legand* of 12th century A.D. *Dev(i)* on obverse and a crude representation of a fire altar on the reverse. The coin is similar to the coins of Chauhan queen Somaladevi of Shakamabhari and it was found in the top level of the Period I. Other important antiquities of the period include iron arrowhead, beads of glass and semiprecious stones, bangle pieces of glass, ivory and bone, finger-ring pieces of copper and semi precious stones like quartz and lapislazuli and a few pieces of terracotta animal figurines including small animal, a pair of horns and leg parts. A stone head of a lion sculpture (Pl.69) and a doorjamb part of sand stone depicting *mithuna* figures (Pl.67) of Period I have been found, perhaps reused in the structural phases of Period II. Two more broken head portions of stone figures were found from late levels of which one is definitely of a Tirthaṅkara figure.

PERIOD II

Sub-Phase IA: In continuation of the previous year's work in Sq.C1, Qd.1, the excavation work was extended to know the fuller plan and its relation with already exposed part of eight lotus petal designed water cistern. The exposed structures of this sub-phase seem to be the parts of a Palace complex (Fig.2) having at least three rooms (Pl.72) each ornamented with a water cistern in the centre, a one side open verandah between room-1 and 2 with decorative lime plaster and parts of the drains. The room-1 of size 7.30 m. 6m. is ornamented with a magnificent eight lotus petal designed circular water cistern encircled by double drainage finshed with fine lime plaster and covered by a 5 cm. raised square outline in the centre of the room (Pl.73). In the succeeding phase the drainage was covered with stone chips and a fresh coat of lime floor was provided over them. On the out side of the square, the pillars were fixed on the corners of the square. Only pillar bases of Rajput style are unearthed. They resemble the pillar bases available in a very large number at Quwwatul Islam mosque and Sultan Ghari's tomb and were quite scemingly works of the transitional period of Rajput Mamluk phase when traditional Indian architecture had not seen much change at least till the time of Iltutmish whose coins have been found from the working levels of these structures. These pillar bases rest on stone pedestals and are 2.90 m. apart from each other. They might have supported some wooden canopy. The room has three openings in the west to a verandah and probably three openings in the north in which west one is clear, second one is partly clear and third one is not traceable due to ghost part of the wall and the southern wall of the room has three large niches which seem to have originally corresponded to the three openings in front of them in the northern wall. On the top or in the upper portions of the extant height of this southern wall there are traces of a series of small intermediary alcoves coming after each of the large niche in room-1 and its adjoining verandah (Pl.74) and room-2 (Pl.75). the verandah of size 6.50 m. x3.50 m. is fully opened in north probably to a courtyard and attached with room-1 in the east and room-2 in the west with three openings of 1.05 m. wide on each side. The walls of the verandah were provided with a raised decorative band of plaster 1 to 1.5 cm. thick

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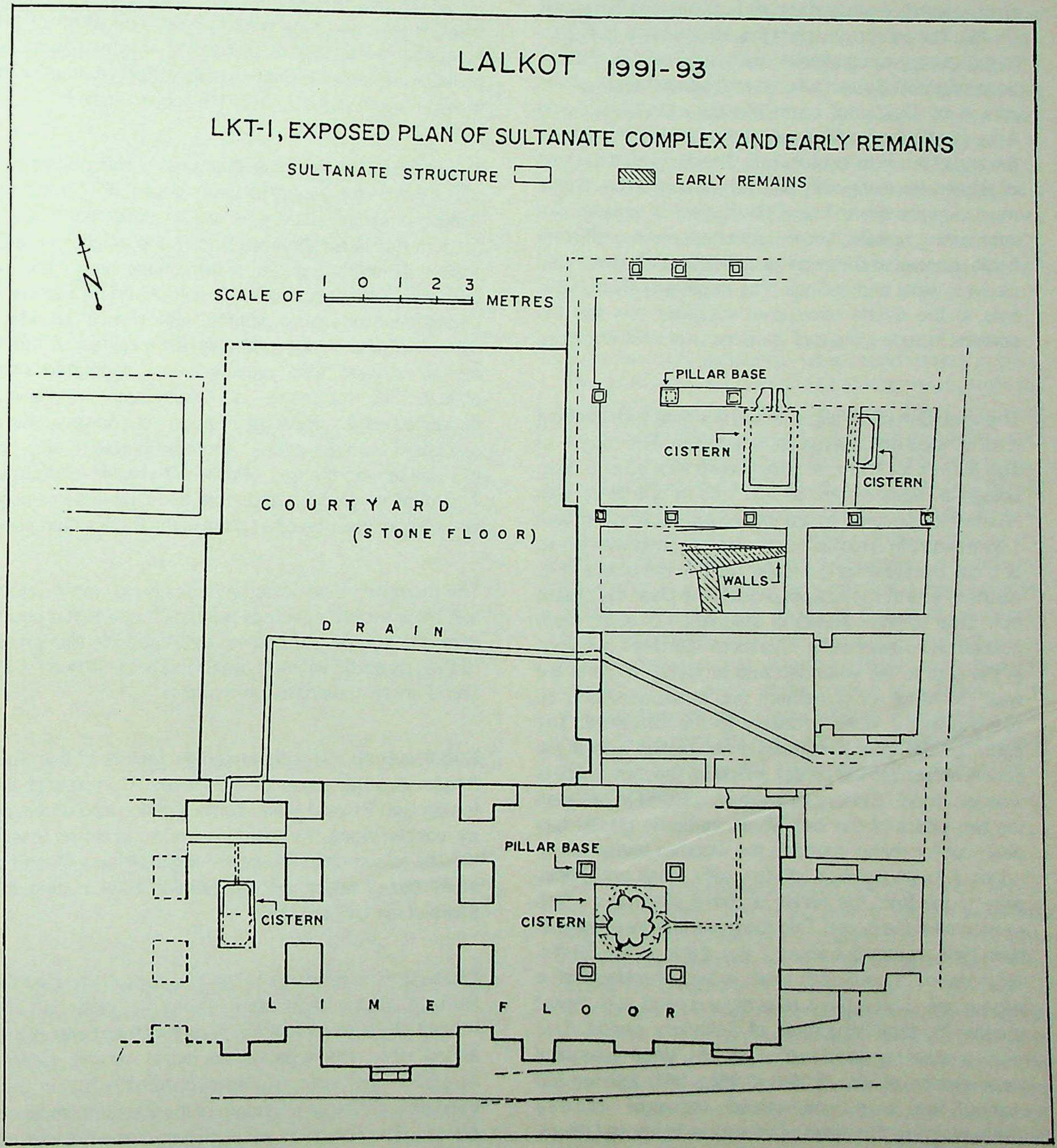

Fig. 2

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and 11 to 13 cm. wide just over the 0.75 m. high thick dado with a gap of about 5 cm. and bordered to the doors. The band is decorated with undercut design of a climber with flowers and leaves between two thin bands (Pl.76). The artistic design of this scroll work is quite akin to the plaster decoration in Balban's Tomb and stone decorations at Balban's Tomb and earlier buildings like screen of Quwwatul Islam Mosque, New Delhi and Arhai-din-ka-jhopra Mosque, Ajmer, both belonging to the end of the 12th century A.D. The decorated designs of plaster were originally painted with red colour. Some more designs were found on chunks of plaster, like intersecting spirals below decorated arches, different floral patterns and flower-medallions which decorated alcoves, walls and ceilings. The huge quantity of brick-bats in the debris excavated suggests that the top portions including the roof were made of brick masonry.

The verandah has a slight raised fine lime floor of about 0.85 m. wide and a large niche in south. The room-2 of size 5.65 m.x2.70 m. is ornamented with 45 cm. deep octagonal water cistern of size 1.45 m. x 0.65 m. with tapered top covered by a 5 cm. raised rectangle of size 1.55 m.xo.75m. This cistern is also provided with a hole of 3 cm. diameter for a circular drain in the centre of its northern wall at the bottom probably to clear the cistern from time to time. Marks of stagnation of water were noticed on its inner walls. This room has three openings in the east to the verandah and probably three in the west in which only northern one is exposed and an opening in the north probably to the courtyard. The openings still retain evidences of fine plaster work at the floor level cut into the proper shape for the movement of wooden doors. Evidences were also found in between the two pillars of the wall where vertically plaster has been cut for giving space to the wooden frame of the doors. A large number of iron nails, rings and hooks were found from the levels of these structures which were used in the doors. This room has fine lime floor and plain lime plaster but about 2 cm. thick on the 59 cm. heigh dado. In south this room is also provided with a large niche. The room-3 is partly exposed and almost covered by later structures of Sultanate period. This room is also provided with a 45 cm. deep octagonal water cistern of size 1.05m.x0.45m. with tapered top covered by a 5 cm. raised rectangle of size 1.35m.xo.60m. The level of this room is about 1.75 m. lower than the level of the room-1 and about 5 m. far from the room-1. The exposed part of lime plastered drain, covered at some places by later structures of Sultanate period is parallel to the room-1 in north and about half a metre lower than the level of room-1. This 22-23 cm. deep and about 12 cm. wide drain has a slope towards east and runs west to east. The water of the octagonal water cistern of room-2 was also drained probably through this drain. Another tapered drain coming from south probably from the room-1 joins it.

The notable feature of the sturctures of this phase was the use of brick masonry for water cistern (Pl.77) and for making the small alcoves as well as upper parts of the random rubble masonry walls from the height of about 1.25m. All the structures of this phase have fine or decorated lime plaster white in colour and occasionally decorated bands were painted with red colour. They have fine lime floors. probably the ceilings of these structures were also provided with decorated lime plaster. The fragments of lime plaster of ceiling decorated with undercut design of flowers were recovered from the debris. Another notable feature of this phase was the use of different landing platforms. The room-1, verandah and room-2 etc. have same floor level, higher than the other parts of the Palace Complex.

The room with eight lotus petal designed water cistern and three arched openings reminds[5] one to the courtyard of Madrasat al-Firdaws[6] at Aleppo in the Syrian Islamic Republic which is dated to about 1234-37 A.D. and is contemporary to this complex.

Sub-Phase IB : The characteristic feature of this Sub-Phase was the reuse of the Palace Complex of the former Sub-Phase IA with some addition and alteration by constructiong the partition walls, in some cases directly raised upon the floors of Sub-Phase IA and in some cases raised with foundation after cutting the floors of the former phase.

Phase II : The residents of this phase partly reused the Palace Complex of Phase I i.e. room-1, verandah and room-2 etc. of almost higher portion of the complex and added new stone paved courtyard, rooms, pillared verandah with rectangular water cistern (Pl.78) etc. over the debris of the lower portion of the Palace complex of phase I. The octagonal water cistern of room-2 was not in use and was filled with earth and brick-bats and plastered over it.

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The central opening of room-2 to the verandah was closed by raising a brick masonry wall. In the north the stone paved courtyard of size 11.25m. x9.30m. attached partly with room- 1, verandah and room-2 in south was provided with a lime plastered drain which is narrow and shallow at mouth at the northern door of the room 2 and wider and deeper at the end with a slope towards east. The wider portion of the drain was covered with stone slabs. The partly exposed pillared verandah attached to the courtyard in east has 11 pillar bases and a rectangular lime plastered water cistern of brick masonry probably in the centre. A room totally opened to the west and consisting of a large niche in south, towards the east of room-1, another room also totally opened in the west and having a large nich in the north with raised floor and small space for storage provided in the south- eastern corner of the room-1 with raised floor were also added in this phase.

In continuation of previous season's work, excavations were resumed in the square YA I towards western side of the so- called inner wall of Lal Kot in order to confirm the period of the inner wall which was found to be only the outer western wall of a huge complex belonging to the Phase III of the Period II (late 13th or early 14th century A.D.) and not the inner wall of the Fort of Lal Kot as suggested by some of the archaeologists in the last century. Excavations have brought to light structures of Phase II of the Period II in the lower levels abutting the section containing the wall of Phase III of the Period II. From these lower levels coins of the slave dynasty were found, below which lie the strata of decomposed rock of murram and rocky powder of golden and silvery white colour.

Phase III : The Phase III is characterised by two partly exposed random rubble walls, both running west to east of sizes 3m. long and 0.95m. high and 8.40 m. long and 1.00 m. high respectively. Among them the first one has the remains of lime plaster and both the walls are attached with southern section of Sq.B1, Qd.1&2 and Sq.C1, Qd.1 and at some places these walls directly rest upon the walls of the former phase.

Phase IV : This phase is represented by a partly exposed 4.75 m. long random rubble wall running west to east which is probably the other part of the already exposed wall of the same phase in the previous year.

Pottery of Period II was almost the same as found in the first season's work, but some more shapes were noticed. A variety of red ware pottery, black slipped grey ware, thick grey ware in association of plain and painted glazed ware, both of sandy friable (Pl.79) with gritty whitish core as well as ordinary terracotta core are the important features of Period-II. A large number of small lamps and broken terracotta lampstands have been found. Occasionally chinese celadon pottery and its local variety are also present. For the first time four sherds of chinese porcelain ware were found from the top levels of Period-II. Fragments of green glass bottles and vases and terracotta finials decorated with incised, stamped and applique designs were found from different phases of Period-II.

More than 600 antiquities were found during excavations of the second season at Lal Kot, mostly from the levels of Period II. In total 24 copper coins, mostly of Horseman and Bull type and of Iltutmish and other rulers of Mamluk and Khalji dynasties, 268 terracotta human and animal figurines, 49 glass, ivory and bone bangle pieces, 56 terracotta, glass and stone beads, (Pls.80-81), 5 ivory objects, 5 fragmentary stone sculptures and 148 metallic objects were found besides a number of other minor antiquities. The terracotta human figurines (Pl.82) found from the levels of Period II are mostly handmade bearded soldiers wearing Central Asian long cap or turban and occasionally a dagger is attached with their cross belt. Some of them are horse- riders. Only one headless torso of a female figure (Pl.83) was found. Among the animal figurines horse is represented widely. Terracotta figurines are quite similar to those found in the first season.

The Tank : In contnuation of the previous year's work in the south-western side of the Anang Tal, the work was extended towards west upto Sq. G4 and in Sq. J1 in north. The total exposed part seems to be the upper part of the Anang Tal consisting of a retaining wall (Pl.84) with a staircase and two wide landing stepped platforms in south joined with slopy lime plastered bed rock lined or retained by large sized dressed stone blocks at the bottom in the west (Fig.3). About 30 m. far from this southwestern part in the northern direction, another upper part of the western side of Anang Tal consists of the same type but less slopy lime plastered bed rock with vertically trimmed bottom and two wide landing platforms (Pl.85).

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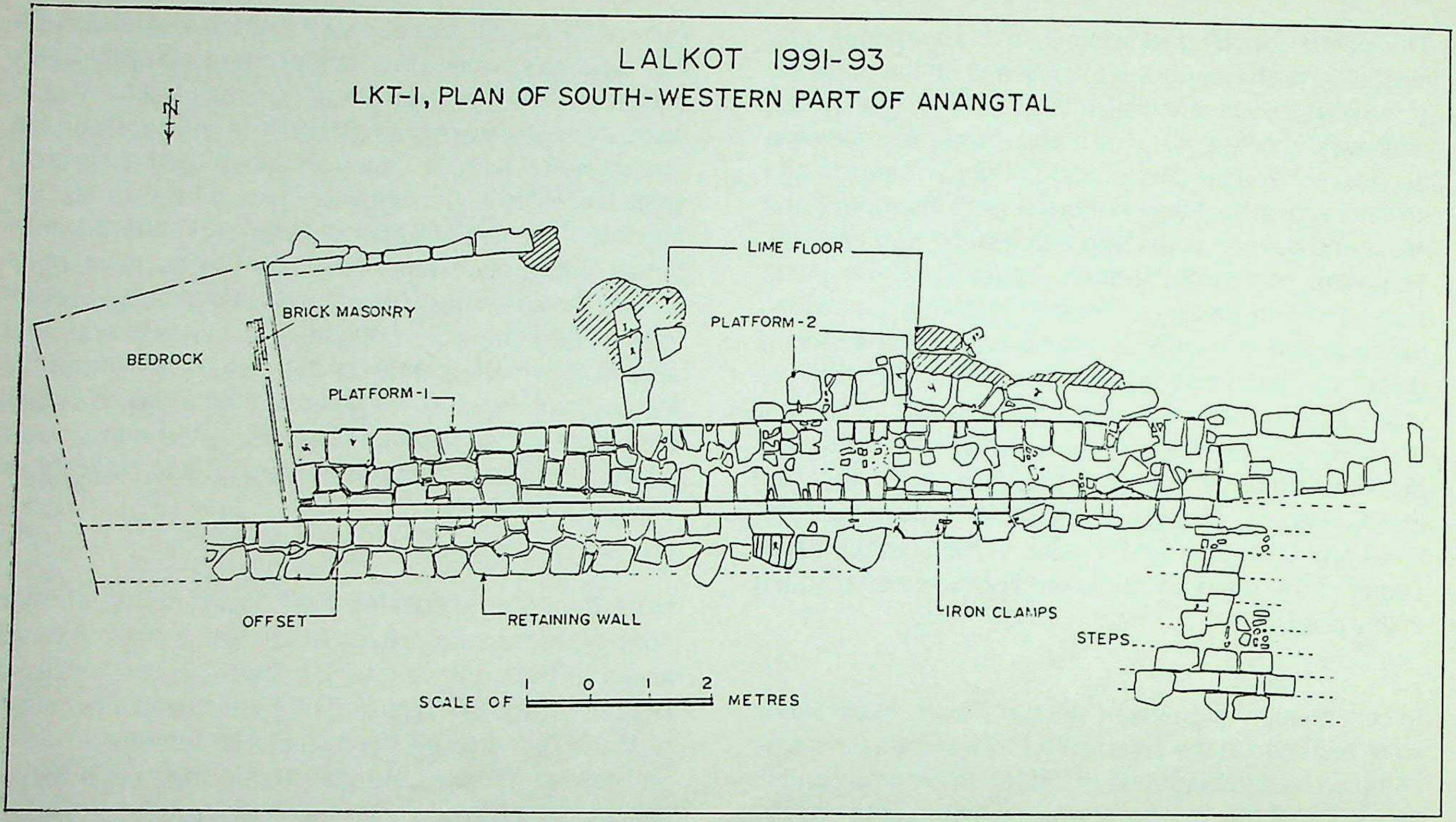

Fig.3

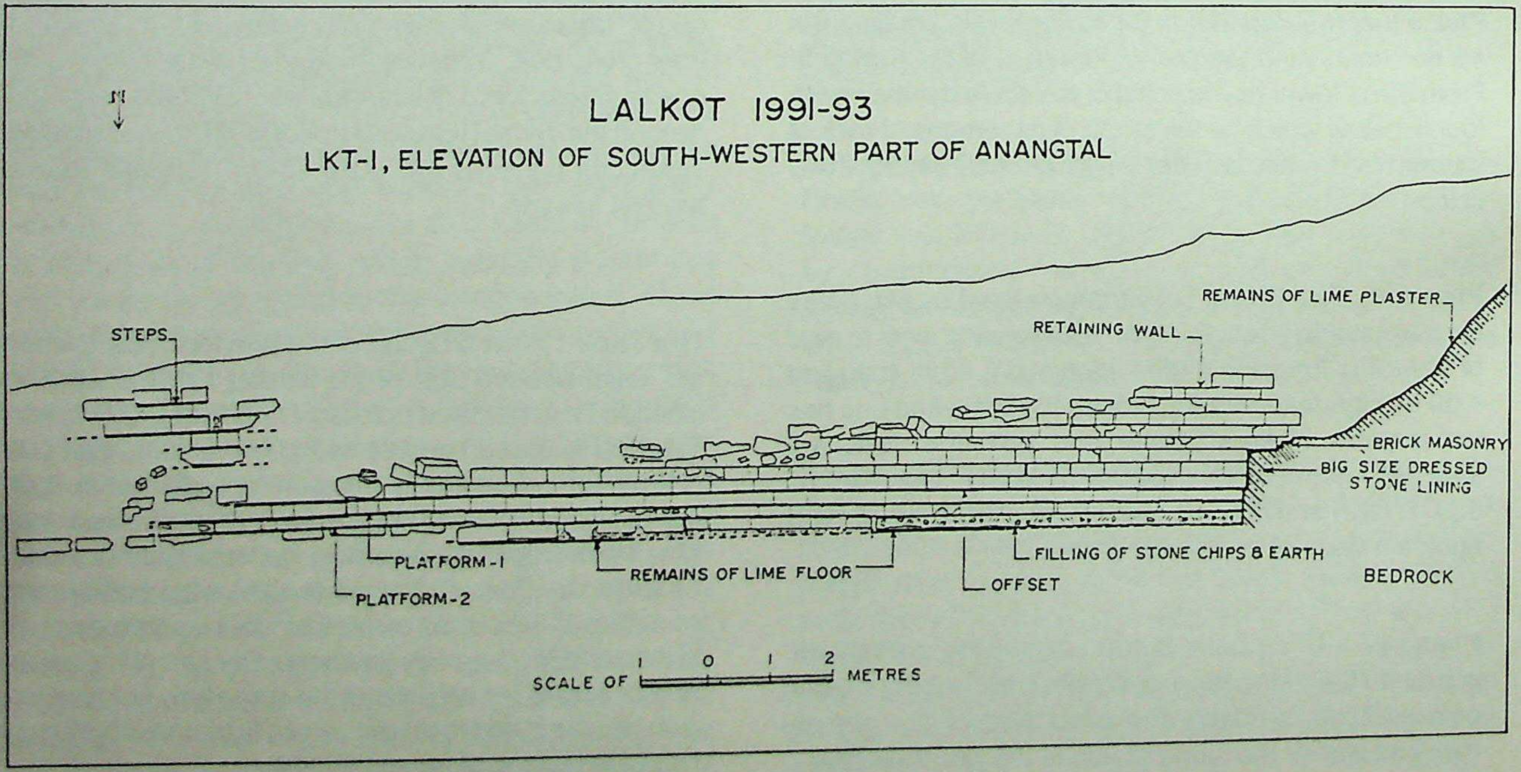

Fig. 4

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The partly exposed southern retaining wall has 10 courses with a total height of 2.20m.including an offset at the bottom provided with a staircase made of semi-dressed rectangular stone blocks partly repaired and lined with medium sized dressed stone blocks of ashlar masonry (Fig.4). The south-western corner of this wall directly rests upon the slopy rock and makes a corner of Anang Tal. Below the retaining wall is platform-I from top which is about 1.20m. wide and made of various sized stone slabs of which a few are tightened with iron clamps. Below that is the platform-2 also partially made of the same method but the south- western part of the platform-2 is filled with stone chips mixed with earth which has strengthened and raised the level of the thick lime concrete plaster probably of the period I.

The partly exposed lime plastered bed rock filled with debris at the crevices in the western side has a slope towards east and is retained by 1m. high wall of large sized dressed rectangular stone blocks of ashlar masonry tightened with iron clamps at bottom according to the western side basal plan of the bed rock. The slope of the bed rock is made by jutting out small stones, bricks, brick-bats etc. with mud morter in between the gaps of the rock and some brick courses in stepped manner are provided at the bottom of the slope over the 1m. high retaining wall. But the lime plaster is applied over the slopy surface of the rock as per the shapes and contours of the bed rock.

Another western part of the lime plastered bed rock is towards north side having less slope and made by jutting out stones, earth etc. in between the gaps of the rock, but in place of retaining wall, the bottom is vertically trimmed and over which is the lime plaster applied on the whole rock.

The platform-1 in the northern side from top is about 5m wide and about 80 cm. below the slopy rock and is made of rectangular stone slabs which has strengthened and raised the level of the thick lime concerete plaster prbably of period I. The outer core of the platform is made of heavy stone blocks, tightened with iron clamps. 40 cm. below it exists the platform-2 made of stone slabs. But these platforms are about 2 m. lower than the south-western platforms. Like previous year, mason marks were found on the stones used in construction of the south-western part of Anang Tal. Some mason marks on the stone blocks and slabs are repeated. Amongst the mason marks the *swastika* seems to be more popular.

The mason marks on the dressed stone blocks are akin to the mason marks found in the reused stone blocks of the extension of Quwwatul Islam mosque by Iltutmish and Bhojpur Temple of Madhya Pradesh belonging to the 11th century A.D. This suggests the original construction of the reservoir in the 11th century, most probably by Anang Pal II, the Tomar ruler who is credited to have inhabited the first city of Delhi in and around Lal Kot.

The excavations at Lal Kot are important also in the sense that structural details of palatial complexes of Mamluk phase of the history of Delhi Sultanate have been exposed for the first time. A detailed study of pottery and antiquities recovered from excavations in their proper stratigraphical context would definitely help in formulating dividing lines between cultural assemblage of different phases of Rajput and Early Sultnate periods and factural elements of the history of the period.

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Śreṇībala

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Śreṇībala is one of the most controversial terms. In the present paper we have tried to piece together the various contexts in which the term has been used in ancient literature and epigraphs, discuss the views of the various scholars regarding its meaning and finally set forth our view in respect of its connotation.

In the *Arthaśāstra*[1] (where, in all probability, the term occurs for the first time), *śreṇībala* has been mentioned as one of the six kinds of armies that a king was expected to possess, the others being *maula* (hereditary), *bhṛitaka* (hired), *mitra* (allies), *amitra* (enemies) and *aṭavi* (wild tribes). *Śreṇībala* is third in the order of reference of different kinds of armies. According to the same text *śreṇībala* 'which is native[2], which has the same end in view (as the king) and which is actuated with similar feelings of rivalry, anger and expectation of success and gain, is better than the army of a friend[3]. Even that *śreṇībala* 'which is further removed in place and time is, by virtue of its having the same end in view, better thanthe army of a friend[4]. The *Mahābhārata* rates *bhṛitabala* and *śreṇībala* as equal[5]. The *Mānasollāsa* gives the order of preference of armies as *maula, bhṛita, mitra* and *śreṇī* and labels the last mentioned as untrustworthy[6].

In the *Arthaśāstra,* a *trustworthy śreṇībala* is deemed effective both for defensive and offensive purposes,[7] and in case the army of the enemy consisted of this class of soldiers, the king is advised to enlist such a class of soldiers in his service.[8] According to the same text, *śreṇīmukhyas* should be given the salary of 8,000 *paṇas*, which was equal to that of the commanders of the elephant force, cavalry, the chariots and *pradeshṭāras* (the divisional commissioners), and it was deemed sufficient to command a good following in their communities.[9] *Kauṭilya* even prescribes the place of encampment for *śreṇībala* in the formation of the army in a battle-field; it was to be the third enclosure[10]. His advice to a weak king is to 'attract to himself the brave men of the śreṇis *(śreṇī-pravīra- purushas)* in his favour.[11]

Among the ways to keep the troublesome elements down, Kauṭilya prescribes that a *śreṇībala* is to be furnished with a tract of land that is constantly under attack from an enemy or is located near the territory of a powerful king[12] ,obviously with the intention of keeping them too busy to interfere in the affairs of the state. At one place *śreṇībala* is referred to as means to repel the attack of the enemy.[13]

The term *śreṇībala* can literally be translated as 'an army of the guild'[14] or 'a guild of warriors'. It is well known that the guilds, particularly those of caravan merchants, maintained armed guards for the protection of their

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members and property. It is also known that there were certain guilds which subsisted on military and economic pursuits *(vārtā-śastropajīvī)*.[15] It is a matter of debate as to which of the above two types is meant by *śreṇībala*, and the opinion of scholars is sharply divided on this issue. We would briefly mention both the views and then give reasons for our preference for the second of the two interpretations, viz., 'a guild of warriors'.

A number of scholars like R. Fick, R.K. Mookerji, N.C. Bandyopadhyaya, A.N. Bose, J. Auboyer, D.D. Kosambi, A.S. Altekar, R.S. Sharma[16], etc. interpret *śreṇībala* as soldiers maintained by a guild.[17] According to J. Auboyer, the head of the guild was also head of the guild militia.[18] Altekar expresses his view regarding the circumstances of raising such militia and also the agency from which the members of the militia were recruited. In his opinion 'in cases of emergency, a guild could raise a militia from among its own members and employees to afford protection to the person, property and merchandise of its members'[19]. This would imply that guilds did not possess militia on a regular basis, but that it was raised in time of emergency, and not by employing professional fighters from outside the guild, but from amongst the members of the guild themselves. There is also a view that all members who joined hands for economic gain faced the danger jointly in time of distress[20]. Nārada's injunction that the taking of arms by corporate bodies without any apprehension of danger from any quarter was unlawful is taken to suggest that bearing arms by guilds during distress was lawful.[21]

Further the scholars who take *śreṇībala* to mean an army maintained by economic guilds deem it as an important factor in the guild's power and prestige. According to them., guilds as a part of the state fabric, helped the state in times of emergency such as internal rebellions and foreign invasions[22] or in the conquest of new territories by pooling their armies in its support, and possibly, Kautilya's rating *bhṛitabala* (hired army) as more reliable and obedient than *śreṇībala*[23] was based on the fact that the latter, composed as it was of troops from different *śreṇīs*, could not be a cohesive unit of army.

Some scholars like Shamasastry,[24] Bhandarkar,[25] Majumdar[26] and Beni Prasad,[27] however, take *śreṇībala* to mean a 'guild of warriors'. According to Bhandarkar, the *āyudhajīvi saṁgha* of Pāṇini and the *śastropajīvī saṁgha* of Kauṭilya, both mean 'corporation of men subsisting in arms'. This *saṁgha*, in his view was a tribal'corporation of fighting people who were not settled permanently at one place, but when settled temporarily, also took to agricultural work, and hence was designated as *vartāśāstropajīvī* (living by economic activity and by arms) by Kauṭilya.[28] V.S. Agrawala takes *āyudhajīvī saṁgha* of Pāṇini as corresponding to *āyudhīya prāya* and *śastropajīvins* of Kauṭilya and *Yodhajīvīs* of Pāli literature,[29] i.e., those living by the profession of arms. Majumdar's arguments in favour of the view that *śreṇībala* stands for a 'guild of warriors' are more detailed, and are summarised below.[30]

(i) The *Arthaśāstra* of Kauṭilya refers to Kshatriya guilds of Kamboja and Surāshṭra[31] which lived upon both economic activites and warfare. *(Kamboja- Surāshṭra-Kshatriya śreṇyādayo vārttā-śastropajīvinaḥ)*.

(ii) The *Mahābhārata* enjoins upon the king to take the help of *śreṇībala* which is referred to as equal to *bhṛitabala.*

(iii) The *Rāmāyaṇa*[32] refers to *sayodhaśreṇī* ('guild of fighters').

(iv) The Mandasor Inscription[33] shows a combination of economic and military aspects of a guild.[34]

(v) The statement in the *Nāradasmṛiti* (X.V) with reference to guilds and other corporations that confederacy in secret, resort to arms without due causes, and mutual attacks will not be tolerated by the king,[35] suggests that some guilds possessed arms.

The guilds of warrior classes continued to exist for a long time, at least in South Inida as, for example, seen in Velaikkaras of the tenth and eleventh centuries A.D. frequently referred to in the Chola inscriptions. Some of them migrated to Ceylon and served Ceylonese kings as mercenaries. There, according to an inscription from Ceylon, during the reign of Vijayabāhu, they, in lieu of one *veli* of land assigned to each of its members, agreed to protect the villages belonging to a Buddhist Temple, its servants, property and devotees, even at the cost of their lives.[36]

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We add the following points in support of the view that *śreṇībala* stands for a 'guild of warriors' rather than for a 'guild militia'

(i) Since *śreṇībala* had importance for rulers. It comes in for mention with reference to kings in works dealing prominently with polity and administration such as the *Arthaśāstra* (as seen above), *Kāmandakīya Nītisāra*[37] *Mahābhārata*[38] and *Agnipurāṇa*[39] and in some other works like the Raghuvaṁsa of Kālidāsa[40] as well as in epigraphs[41]. The term does not find mention in the *Dharmaśāstra* literature which makes frequent references to guilds in general. We feel that if *śreṇībala* had meant militia of the guild which the king could acquire in times of emergency, the *Smṛiti* literature, which deals with economic guilds and other organizations in some detail, would also have dealt with it. Further neither literary nor epigraphic records ever refer to the king soliciting the support of the army of economic guilds[42] nor of guilds, of their own, sending army in support of the king.

(ii) There is no denying that guilds did employ guards for the protection of their men and merchandise. However, *śreṇībala* does not refer to them. The number of guilds even in a small kingdom would have run in hundreds and it would rather have been a cumbersome job to collect a few armed guards from each of so many guilds to form an army to fight an invading army. Turning such armed guards from divergent guilds into a cohesive and effective army would be a difficult task, and the selection of a leader to lead such an army would also pose a problem. The problem would be much more if we believe with Altekar, as referred to earlier, that the able-bodied members of the guild themselves formed the guild militia (rather than the trained fighters employed by the guild specially for this purpose) and it would be extremely difficult to do so if it is believed that all the members of the guild, like soldiers fought against robbers etc.[43] Nor could the guilds be expected to perform the job like that of the *mansabdars* of the Moghul period who, as government officials, maintained a fixed number of soldiers to be supplied to the king as and when needed.

(iii) The guild could ill-afford to employ a large number of armed guards on a permanent basis as that would have meant great burden on their resources; only a few men could have been recruited for guarding merchandise and treasury of the guild. There is evidence to show that in exceptional circumstances the guilds themselves engaged the services of mercenary soldiers. In a Jātaka, there is a reference to guilds employing hereditary forest guards *(aṭavirakkhikas)* as a measure of safety against robbery while crossing thick forests.[44] The guilds which took recourse to engaging mercenary guards for their own safety could ill afford supplying armed guards to king to fight by his side against invading enemies.

In fact the power and prestige of the guilds gradually increases from about the first century A.D. and such a process continued at least till the Gupta period. Before the Maurya period they were not much prosperous and powerful and during the Maurya period they were largely under the control of the State. Kauṭilya was a great champion of strong state and was not favourably inclined towards guilds. Be it noted that, most of the references to *Śreṇībala* occur in the *Arthaśāstra* (Maurya period) which does not go well with this state of economic guilds in that period. Therefore it is more reasonable to infer that *śreṇībala* stands for the 'guild of the warriors' rather than for militia maintained by a guild.

(iv) The head of an industrial guild or a craft guild would be deeply engaged in matters connected with production, trade and commerce, and could hardly afford time for taking active part in works related to martial efficiency. As such, one would hardly expect the head of an economic guild to lead a militia effectively against an invading army, as was expected from the head of a *śreṇībala*.

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(v) One important point that goes against taking *śreṇībala* as guild militia is the fact that according to the *Arthaśāstra* of Kauṭilya, as referred to above, the *śreṇīmukhya* is to be paid the salary of 8,000 *paṇas* from the king's treasury which was equivalent to the salary of high government officials like the commanders of elephants, cavalry, etc. The paying of such a high salary, at par with high government officials by the king, to the head of an economic guild who would hardly have been proficient in tactics and strategy of warfare would seem improbable. The salary, however, would go well with the heads of corporations of warriors who, with a large band of mercenary soldiers, would join the king to tide over serious situations arising out of foreign invasion or internal rebellion.

As stated above, the *Arthaśāstra* also mentions that the amount of salary (8,000 *paṇas*) would be sufficient for the *śreṇīmukhyas* for having a good following in their community. From this it follows that the reference is to the heads of the guild of warriors for whom it was necessary to have a good following of fighting men, rather than the heads of an economic guild who would already be getting an adequate amount of money by way of share in the profits the guild earned.

Incidentally, it is not stated in the *Arthaśāstra* whether the proposed salary of 8,000 *paṇas* was to be paid to the *śreṇīmukhyas* regularly or only during the period when their services were utilized by the state. It is not unlikely that the occasionally kings kept the leaders of the corporation of soldiers in their pay role even during peace time with a view to guaranteeing their support in time of emergency.

(vi) As seen above, Kauṭilya advises king to furnish *śreṇībala* with a tract of land that is constantly under attack from the enemy. Obviously this was done to keep it too busy to meddle with the affairs of the state. If *śreṇībala* is taken as an army maintained by the economic guild then it would mean long term and nearly full time engagement of guild-militia in matters other than protection of the guild property and personnel which was the very basis for its creation and which the guild could ill afford to neglect.

On the other hand, furnishing of a piece of land would be quite appropriate in the context of corporation of fighting soldiers, who, as mentioned above, 'earned their living by economic means and by the help of arms'*(vārtāśastropajīvi)* and who when not engaged in wars would be occupied with the cultivation of land for supplementing their income. They would thus be engaged in quarrels with the neighbouring kingdom for retaining the possession of the land. On the one hand, it would create problems for the enemy king, and on the other, the king (who allots the land) would also be spared of the possible menance of raids and looting which members of warriors' guilds could at times resort to when not engaged in warfare. It may be worthwhile to mention here that in several ancient land grants the donees were granted immunity from entry into land granted to them, by *chāṭas* and *bhaṭas*, i.e., regular and irregular troops who could create trouble for the donees, and members of 'guilds of warriors' could also have been responsible for such acts.

Further, what is significant in this context is the fact that Kauṭilya categorically states that the land was to be granted by the king to the *Śreṇībala*; it does not mention *śreṇī*(guild) in that context. Since armed guards maintained by the guild were part of it, for any dealing relating to guild-militia the state would have addressed itself to the guild and not to the militia maintained by it, as the latter had no independent *locus standi.* It would have been the prerogative of the guild to assign tasks to its own militia.

(vii) Besides *śreṇī*, there are some other terms as *pūga*, *nigama* etc. Which also connoted economic organizations. The *pūgas* and *nigamas* too, like *śreṇīs* must have kept armed guards for their protection. If the king was to

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seek the help of guild militia in time of emergency he could hence taken the help not only of *śreṇī* militia but also of the *pūga*-milita and *nigama*-militia. However, there is no reference, either in literary texts or in epigraphs, to *pūga-bala* (army maintained by the *pūga*) or *nigama-bala* (army maintained by the *nigama*). In passing, it may be mentioned that *nigamas* generally were larger commercial bodies than *śreṇīs* which were mostly craft-guilds, and hence they would be expected as employing even more armed guards than the *śreṇīs*. This evidence though of an indirect nature goes against the view that *śreṇībala* refers to guild militia.

(viii) We may, in this context, refer to a Maitraka epigraph of seventh century A.D. which mentions *śreṇībala* as one of the three types of armies that helped *Bhaṭārka* (the founder of the Maitraka dynasty in the second half of the fifth century A.D.), a commoner, in becoming a king.[45] A king could, if he so desired, manage to collect armed guards from different guilds to form an army even though, as stated above, such an army would not have been a well-knit and cohesive force. But for a person like *Senāpati* Bhaṭārka who did not belong to royal family, it would hardly have been possible to muster the militia of different guilds to fight on his side in his effort to acquire the throne. On the other hand a resourceful commoner aspiring for throne could obtain the support of a guild of warriors by remunerating them suitably or even by assuring them that they would be handsomely rewarded after he became king. It is quite plausible that the *śreṇībala* which supported Maitraka Bhaṭārka who ruled over *Surāshṭra* came from that region itself,[46] as Surāshṭra along with Kamboja is mentioned in the *Arthaśāstra* as the home for the *vārtāśastropajīvī* śreṇīs.[47]

From the foregoing it is clear that *śreṇībala* refers to a 'guild of warriors' rather than to a militia maintained by trade and craft guilds. One of the reasons for *śreṇībala* not being ranked very high amongst various types of armies was the mercenary soldier's propensity to bargain;[48] the soldiers of guild of warriors could fight on the side of any king for monetary consideration.

(ix) In this connection, we would also like to mention the statement of Bṛihaspati: 'when anything has been brought from a hostile country by the free-booters, with the permission of their lord, they shall give a sixth part to the king and share (the remainder) in due proporation'[49] R.K. Mookerji[50] infers from this that the economic guilds had militias which not only protected their members and merchandise but could have also launched plundering expeditions in the neighbouring kingdoms. We however, do not think that an economic guild could afford such adventures. In our view, it was the 'guild of warriors' which Bṛihaspati has in his mind while making the above statement.

There is a view that members of the guilds of warriors earned their living exclusively by the profession of arms. P.C. Jain strongly advocates this view. He interprets *vārtāśastropajīvinaḥ* of the *Arthaśāstra* as *vārtā rūpena śastrairupajīvanti*, i.e., 'those who earn their livelihood by the profession of arms,[51] instead of the usually accepted interpretetion viz. those who earn their livelihood by *vārtā* (economic activities) and by *śastra* (arms).

However, in our view, it would have been difficult for a guild of warriors to find employment for its members all the year round and perhaps even greater part of it, and hence often there would be long gaps between their participation in wars (including raids in neighbouring kingdoms by them). As such it would have been difficult for them to maintain themselves and their families by following the profession of arms only. Their women and children would have been engaged in agricultural activities and animal- husbandry, and the warriors could also participate in these activities when not engaged in warfare. This inference is supported by some significant evidence. We have seen above that Kauṭilya advises a king to allot disputed land bordering on an enemy's kingdom to the *śreṇībala*. The allotment of

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such land, was obviously made with a view to keep the warriors' guild constantly busy in warfare as well as in agricultural activities. Further, we have also referred to above the evidence of mercenary soldiers who migrated from South India to Ceylon during Chola rule, agreeing to protect the temple property and devotees on the payment of one *veli* of land to each of them. Obviously, such land would have been put under cultivation by them and thus they would have pursued agricultural activity alongside their profession of arms.

REFERENCES & NOTES

1. E.g. *Arthaśāstra* of Kauṭilya ed by R. Shamasastry, 2nd ed., Mysore, 1919, Tr., by the same author, 6th ed., Mysore, 1960, IX.2.
2. *Ibid.*
3. *Ibid.*
4. *Ibid.*
5. 15.12.8

   Tatra mitrabalaṁ rājanmaulena na viśishyate

   Śreṇībalaṁ bhṛitaṁ chaivatulya eveti me matiḥ
6. Chaṇḍeśvara, the commentator gives explanation for this disparaging opinion about *śreṇībala*. According to him, they even after receiving payment for their services could flee from the battlefield on finding their life in danger (see also B.P. Mazumdar, *The Socio-Economic History of Northern India,* Calcutta, 1960 p.45)
7. *Arthaśāstra*. IX. 2
8. *Ibid.*
9. *Ibid.* V.3
10. *Ibid.* Shamasastry's translation. p.391
11. *Ibid.* VII. 14.
12. *Ibid.*, VII. 16. B. Jain thinks that it was done to appease the guilds *(Guild organization in Northen India from earlist to 1200 A.D.,* hereafter *GONI,* Delhi, 1990, p.144). The reference is not to *śreṇī* (guild) but to *śreṇībala* and the aim seems to keep them too busy to interfere in the affairs of the state
13. *Arthaśāstra,* VII. I
14. The Mandasor Inscription (J.F.Fleet, *Corpus Inscriptionum Indicarum,* vol.III,no.18) mentions some guild members taking to occupations other than silk-weaving, such as archery, story- telling etc. To us it appears that these people took service outside the guild (though still retaining its membership): for if it were within the guild it would hardly be deemed worth mentioning.
15. *Arthaśāstra* XI. I
16. R. Fick, *The Social Organization in Northern India in the Buddha's Time* (Translated from German by S. Maitra) Calcutta, 1920, p.274; R.K. Mookerji, *Local Government in Ancient India* (hereafter *LGAI*) 2nd ed, Oxford, 1920, pp. 215-16); J.Auboyer, *Daily life in Ancient India* (hereafter DLAI), London, 1965, p.104, N.C. Bandyopadhyaya, *Economic Life and Progress in Ancient India*, Vol.I, 2nd ed. Calcutta, 1945, p. 237; A.N. Bose, *Social and Rural Economy in Northern India* (hereafter *SRENI*) 2nd ed. calcutta, 1961, p.294; D.D. Kosambi, *The Culture and Civilization of Ancient India in its Historical Outline*, New Delhi, 1970, p.151; R.S. Sharma, *Perspectives in the Social and Economic History of Early India*, New Delhi, 1983, p.153.
17. A.S.. Altekar in R.C. Majumdar and A.S. Altekar (ed.) *A New History of Indian People* Vol. VI, *The Vākāṭaka-Gupta Age* (hereafter *NHIP*) Lahaore, 1946 p. 357.

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18. See J. Auboyer, *DLAI*. p. 104

19. A. S. Altekar, *NHIP*, VI. p. 357

20. See, e.g. B. Jain, *GONI*. p. 142

21. *LGAI*. pp. 217-18

22. *Arthaśāstra,* VII. I; XI. 2

23. *Ibid.*, IX,2

24. *Ibid.*, Shamasatry's translation, P. 295

25. D.R. Bhandarkar, *Some Aspects of Ancient Indian Polity*, 2nd ed., pp. 91 ff.

26. R.C. Majumadar, *Corporate Life in Ancient India* (hereafter *CLAI*),3rd ed. Calcutta, 1969, pp. 26ff.

27. Beni Prasad, *Theory of Government in Ancient India*, 2nd ed. Allahabad, 1968, p. 315. In his view, *śreṇībala* most probably refers to a force which guilds of warriors could supply to king obviously for consideration'. See also the same scholar's *The State in Ancient India*, Allahabad, 1928, p. 103. He also takes *sayodhaśreṇī* in the *Rāmāyaṇa* to mean a corporation of soldiers which combined economic and war like pursuits (*ibid*.; p. 113)

28. D.R. Bhandarkar, *Some Aspects of Ancient Indian Polity,* p. 91 ff.

29. *India as Known to Pāṇini.* Lucknow 1953 p. 434

30. *CLAI.* pp. 25-29

31. R. K. Mookerji (*LGAI* p. 216) and A. N. Bose (*SRENI*. p. 282) would render it as guilds of 'Kamboja, Surāshṭra and Kshatriya (?) peoples'.

32. Majumdar (*CLAI.* p. 27) refers to II.123. .5 of Goressio's edition. In another edition, it is referred to as *astropajīvinaḥ* (Ramashraya Sharma, *A Socio-Political Study of the Vālmīki Rāmāyaṇa*, Delhi, 1971, p. 373)

33. Fleet, *CII*. III, p. 79 ff.

34. We, however, do not agree with this point of view; see fn.. 47, below.

35. This is Majumdar's translation (*CLAI*, p. 27), which is different from that of Jolly.

36. See R.C. Majumdar, *CLAI*, pp. 28-29.

37. *Kāmandakīya Nītisāra* (ed. by T. Ganapati Sastri's, ed., Trivendrum 1912,) XVII. 3.

38. *Mahābharata,* (Calcutta ed.), *Āśramavāsikaparva,* Chapter 7, v. 7.

39. *Agni Purāṇa*, 241. 43 as referred to by B. B. Misra, *Polity in the Agani Purāṇa*, p. 174. n. 104.

40. *Raghuvaṁśa,* IV. 26; XVII. 67.

41. J.F. Fleet, *CII*, III, p. 180.

42. See also P.C. Jain, *Socio-Economic Exploration of Mediaeval India*. p. 318.

43. As opined by B. Jain (*GONI*. p. 142). However, later, in the same text she opines that guilds possessed their own army (*Ibid*..p.145).

44. *Khurappa Jātaka* (no. 265).

45. The Alina Plate Inscription of Śilāditya VII, (J.F. Fleet. *CII*, III, p. 180)

46. R. N. Saletore, *EIEH*. P. 549.

47. R. C. Majumdar (*CLAI* p. 27) and R.N. Saletore (*Early Indian Economic History*; Bombay, 1973, p. 550) takes silk-weavers' guild of the Mandasor inscription which migrated from Lāṭa (South Gujarat) also as belonging to this category. It is difficult to accept this view. All the members of the guild did not take up the profession of arms. The incription refers to some members of that guild variously taking up professions like that of story telling, religious preaching, astronomy, astsology, archery, etc. Thus not a sizable number but a few only are referred to as taking to profession of arms.

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48. P.C. Jain, *Socio-Economic Exploration of Mediaeval India*, p. 319.

49. *Bṛihaspati*, XIV, 31, Jolly's translation, *SBE*,XXXIII, p. 341.

50. *LGAI*. p. 218.

51. P.C. Jain also opines that since there was considerable specialization in the craft, it does not seem possible that guilds engaged in economic activities could also indulge in military activities (*Labour in Ancient India*, Delhi, 1971, pp. 197-98) But the warriors, guilds did not pursue such economic activities as needed highly skilled craftsmanship but only those related to agriculture and animal husbandry.

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स्मृतियों में कृषि

नील कण्ठ पुरुषोत्तम जोशी

भारत का स्थायी भाव कृषि है, इसीलिए प्रत्येक भारतीय अपने को 'पृथ्वी–पुत्र' कहता है। यहां का 'किसान' शब्द कम प्राचीन नहीं है। यजुर्वेद की वाजसनेयी संहिता[1] का 'किसान' शब्द इसका पूर्वज है। हलीषा, युग, बलीवर्द आज की जानपदीय भाषा में हरस, जुआट, बैल आदि रुपों में बने हुए हैं। अथर्ववेद के पृथ्वी सूक्त[2] में ऋषि अपने को पृथ्वी पुत्र कहते हुए भूमि को माता और पर्जन्य या वर्षा को पिता कहता है - माता भूमिः पुत्रोऽहं पृथिव्याः पर्जन्यः पिता।[3] इसी सूक्त में पृथ्वी को कृष्णा, रोहिणी, विश्वरूपा, ध्रुवा, इन्द्रगुप्ता आदि नामों से सम्बोधित किया गया है।[4] वैदिक साहित्य में हल, सीता, खल आदि की देवताएं,उनका पूजन आदि विषयों से सम्बन्धित सामग्री बिखरी हुई है। वैदिक साहित्य के अन्तर्गत आये विविध विषयों को स्मृति साहित्य और पुराणवाङ्मय में परिवर्धित किया गया है। इसीलिए इस साहित्य को वेदों का परिबृंहण माना जाता है। स्वाभाविक रुप से 'कृषि' यह विषय भी स्मृति पुराण आदि में चर्चित है। किन्तु किसी एक स्थान पर कृषि सम्बन्धी सारे विषयों की विस्तृत मीमांसा की गई हो, ऐसा नहीं है। परवर्ती काल के कुछ ऐसे भी ग्रन्थ अवश्य हैं, जिनकी ओर हम आगे संकेत करेंगे, पर स्मृति और पुराणों में तो कृषि सम्बन्धी उल्लेख यत्र–तत्र बिखरे पड़े हैं, जिन्हें समष्टि रुप में एकत्रित एवं वर्गीकृत करके, परवर्ती सामग्री एवं पुरातत्त्व के प्रकाश में परखा जाये तो प्राचीन भारतीय कृषि का जीवंत चित्र सामने आ सकता है। किन्तु खेद है कि जीवन का मेरुदण्ड होते हुए भी कृषि सम्बन्धी इस प्रकार का शोध कार्य इने–गिने विद्वानों द्वारा ही हुआ है, और वह भी अधिकतर अंग्रेजी भाषा में। उदाहरण के लिये डॉ. राघवन[5] डॉ. एस. एस. रंधावा[6], डॉ. लल्लन जी गोपाल[7] तथा डॉ. अच्छे लाल[8] द्वारा सम्पादित के प्रकाशनों के नाम लिये जा सकते हैं। इनमें डॉ. लल्लन जी गोपाल का कार्य महत्त्वपूर्ण है। प्रस्तुत लेख में 'कृषि' की चर्चा मूलतः स्मृति साहित्य के आधार पर की गयी है। विषय को स्पष्ट करने के लिए आवश्यकता के अनुसार प्राचीन साहित्य, प्रचलित लोकाचार तथा पुरातत्त्व से भी सहायता ली गयी है। किन्तु मुख्य विषय को आरम्भ करने के पूर्व 'स्मृति–साहित्य' का संक्षिप्त परिचय प्राप्त करना उपयुक्त होगा।

स्मृति-साहित्य

स्मृति शब्द अपने व्यापक अर्थ में 'वेद' के अतिरिक्त सम्पूर्ण प्राचीन साहित्य के लिए प्रयुक्त है, किन्तु संकुचित अर्थ में यह धर्मशास्त्र का पर्याय बना है। आरम्भ में स्मृति-साहित्य बड़ा सीमित रहा होगा, समय के साथ उसका विस्तार होता गया। उदाहरणार्थ गौतम अपनी स्मृति में मनु के अतिरिक्त अन्य किसी का नाम नहीं देते, वशिष्ठ केवल धर्मशास्त्रियों का उल्लेख करते हैं, तो बौधायन सात को गिनाते हैं, अपरार्क तेरह का नाम निर्देश करते हैं। आगे तो स्मृतिकारों की संख्या बढ़ती ही जाती है और डॉ. काणे के अनुसार यह सौ के पेटे में पहुंचती है।[9] इस समय हमें 56 स्मृतियां प्रकाशित रुप से उपलब्ध हैं, और 60 के केवल नामों का पता है। उपलब्ध स्मृतियां 'स्मृति सन्दर्भ' नाम से छः खण्डों में कलकत्ते से प्रकाशित हैं।[10] स्मृतियों के निर्माण काल का विचार करें तो डॉ. काणे[11] के अनुसार गौतम, आपस्तंब, बौधायन और मनु की स्मृतियाँ ईसवी सन् के आरम्भ के पूर्व की हैं, याज्ञवल्क्य, पराशर तथा नारद ईसवी सन् के प्रथम तीन शताब्दियों की तथा शेष सन 400 से 1000 के बीच की मानी जा सकती हैं स्पष्ट है कि यह गणना बहुत ही स्थूल रूप से की गयी है, कुछ स्मृतियां उससे भी दो–तीन शताब्दियां आगे की हो सकती हैं। यह भी स्मरण रखना होगा कि स्मृतिकार स्वाभाविक रुप से अपने समय की बात करते हुए भी पुरानी बातों का यत्र–तत्र समावेश करते रहते हैं। अतः किसी स्मृति के

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किसी अंश का काल–निर्धारण करना तो सरल है, पर पूरे ग्रन्थ को उस काल का मानना विवाद से परे नहीं होगा। इसी के साथ प्रतिलिपि की भूलें, लेखन–भ्रष्टता, क्षेपक, पाठभेद, लुप्त अंशों का नवीनीकरण, आदि को किसी निष्कर्ष पर पहुंचने के समय ध्यान में रखना होगा।

विभिन्न ऋषियों द्वारा विभिन्न स्मृतियों की रचना की गई है, पर कभी–कभी एक ही ऋषि के नाम के पीछे वृद्ध, बृहत् या लघु शब्द जोड़कर उसी नाम से दूसरी स्मृति भी बनी है, जैसे गौतम, वृद्ध गौतम, पराशर, वृद्ध पराशर, याज्ञवल्क्य वृहत्योगी याज्ञवल्क्य आदि। साधारणतया वृद्ध या बृहत् पद से सम्बद्ध स्मृतियाँ बाद की बनी हैं और मूल ऋषि की स्मृति का विशदीकृत रूप हैं, जैसे पराशर स्मृति का विशदीकरण बृहत्पराशर के नाम से ऋषि सुव्रत द्वारा संपादित किया गया है।

यह भी स्मरणीय है कि सभी स्मृतियाँ समाहत होते हुए भी समान रुप से मान्य नहीं रही हैं । कोई बारह स्मृतियों से अधिक पर टीकाएँ नहीं हैं और कुछ के तो अन्यत्र उल्लेख बहुत सीमित हैं। सर्वोपरि मान्यता की दृष्टि से मनुस्मृति का स्थान प्रथम और याज्ञवल्क्य का दूसरा है । यह बात अलग है कि पराशर जैसे स्मृतिकार अपने ग्रन्थ के श्रेष्ठत्व का निरुपण अवश्य करते हैं ।

स्मृतिकारों ने अपने ग्रन्थों में मानव को पूर्ण अनुशासित बनाने के लिए तथा स्थूल रूप में धर्म, अर्थ, काम व मोक्ष इन चार पुरुषार्थों की सिद्धि के लिए आवश्यक विधि–निषेधों का अपने–अपने देश और काल को ध्यान में रखते हुए विवेचन किया है । किन्तु प्रत्येक स्मृति में जीवन के प्रत्येक पहलू पर विस्तृत या संक्षिप्त भी विचार नहीं है । फलतः कुछ स्मृतियाँ आकार में बहुत बड़ी हैं और कुछ बहुत छोटी । हम यहाँ केवल कृषि से सम्बन्धित बात का ही विचार करें । इस दृष्टि से हमारे लिए ऋषि पराशर और उनके नाम से चलने वाली दो स्मृतियां – पराशर स्मृति और वृद्ध पराशर स्मृति ही काम की हैं ।

ऋषि पराशर और उनकी स्मृतियां

स्मृति साहित्य में पराशर ही अधिक विस्तार से कृषि की चर्चा करते हैं । पराशर ऋषि वशिष्ठ के नाती, शक्ति ऋषि के पुत्र एवं महर्षि व्यास के पिता हैं । पराशर वैदिक ऋषि हैं । ऋग्वेद के प्रथम मण्डल के नौ सूक्तों के द्वारा[12] हम इन्हें अग्नि का स्तवन करते हुए पाते हैं । तैत्तिरीय आरण्यक में व्यास पराशर का उल्लेख है, पाणिनि पराशर के भिक्षु सूत्र को जानते हैं, निरुक्त पराशर का वसिष्ठ से सम्बन्ध बतलाता है । कौटिल्य अपने अर्थशास्त्र में पराशर का कई बार उल्लेख करते हैं । अतः निश्चित रुप से ये एक प्रचीन आचार्य रहे होंगे । वराहमिहिर अपनी बृहत्संहिता में बर्षा और खगोल शास्त्र के विशेषज्ञ के रूप में पराशर का उल्लेख करते हैं ।[13] पुराणों के क्षेत्र मे विष्णु पुराण के वक्ता पराशर हैं । आरम्भ में ही वे अपने को वसिष्ठ का पौत्र बतलाते हुए कहते हैं कि विश्वामित्र द्वारा प्रयुक्त राक्षस ने इनके पिता की हत्या कर दी थी । इसका बदला लेने के लिए उन्होंने 'राक्षस सत्र' का आरम्भ किया। इसमें सैकडों राक्षस जल गये, बाद में वसिष्ठ के कहने पर उस सत्र से वे विरत हो गये। इससे राक्षसों के पूर्वज एवं ब्रह्मा के पुत्र पुलस्त्य बहुत प्रसन्न हुए और उन्होंने पराशर को 'पुराणसंहिता' का भर्ता होने तथा विविध प्रकार के ज्ञान का अधिष्ठाता होने का आशीर्वाद दिया।[14] अन्य पौराणिक उल्लेखों से हम जानते हैं कि वसिष्ठ के पुत्र शक्ति थे। जिन्हें विश्वामित्र ने मारा था। इन्हीं शक्ति के थे पराशर और पराशर के हुए व्यास। धर्मशास्त्र के आचार्य के रूप में याज्ञवल्क्य पराशर का उल्लेख करते हैं।[15] यह कहना कठिन है कि उपर्युक्त सभी पराशर एक ही व्यक्ति हैं। आज की उपलब्ध पराशर–स्मृति कदाचित मूल रुप में नहीं है, या प्राचीन पराशर की नहीं हैं, क्योंकि पूर्वाचार्य के रुप में वह याज्ञवल्क्य का उल्लेख करती है। अनुमान है कि यह स्मृति प्राचीन स्मृति का संस्करण है। गरुड़ पुराण के अध्याय 107 में उन्तालीस श्लोकों में पराशर–स्मृति का संक्षेप दिया हुआ है। लगता है कि वर्तमान स्मृति के अंशों को ही यहाँ जोड़जाड़ कर समाविष्ट कर लिया गया है।[16] डॉ. काणे का कथन है कि स्मृतिकार के रुप में पराशर के उल्लेख लगभग 9 वीं शती से मिलने लगते हैं। विश्वरूप, अपरार्क, विज्ञानेश्वर, देवण्ण भट्ट, हेमाद्रि आदि से यह स्पष्ट होता है। कदाचित् इसी समय उन्तालीस श्लोकों वाला संक्षेप भी गरुड़पुराण में पहुंचा हो।विष्णुधर्मोत्तर पुराण में भी पराशर से श्लोक उद्धृत हैं।[17]

हम ऊपर कह चुके हैं कि स्मृति साहित्य में पराशर की स्मृतियां कृषि के विषय में अधिक विस्तार से चर्चा करती हैं। इसका कारण कदाचित यह है कि कृषि शास्त्र के आचार्य के रुप में ऋषि पराशर ही प्रतिष्ठित थे। स्मृतियों के अतिरिक्त उनके नाम की अन्य कृतियों से भी हम परिचित हैं, इनकी भी संक्षेप में चर्चा प्रसंगोपात्र है। मुख्य ग्रंथ है- कृषि पराशर। इसमें दो सौ तैतालिस श्लोक हैं और वह दो भागों में विभक्त हैं। पहिले भाग में वर्षा के भविष्य तथा कृषि–कार्य पर ग्रहों के प्रभाव की चर्चा है, दूसरे में कृषि से सम्बन्धित अन्य विषयों की बातें हैं। श्री लल्लनजी गोपाल[18] कृषि पराशर का निर्माण काल ग्यारहवीं शती के मध्य मानते हैं। इस प्रसंग में यह भी महत्त्व की बात है कि मुख्य सूत्रों में 'सीतायज्ञ' की तो विस्तृत चर्चा है, 'खलयज्ञ' का केवल नाम निर्देश है; बृहत्पराशर स्मृति में इसके विपरीत सीतायज्ञ का उल्लेख तो हैं पर खलयज्ञ का विस्तार अधिक है; पर कृषि पराशर सीता से सम्बन्धित किसी पूजनादि का उल्लेख नहीं करता है।[19] यह कहना कठिन है कि स्मृति के पराशर तथा कृषि पराशर के लेखक एक ही हैं, कदाचित ऐसा नहीं है।[20] पराशर द्वारा तथाकथित रुप से निर्मित **'कृषि–संग्रह'** या **'कृषि–तंत्र'** नामक एक ग्रन्थ बंगला में किए गये उल्थे के साथ वंगीय अक्षरों में प्रकाशित है। इस सन् 800–1200 के बीच का माना जाता है।[21] यही ग्रंथ **कृषि पद्धति** इस नाम से ही जाना जाता था।[22] इनके अतिरिक्त वृक्षों के रख–रखाव आदि की चर्चा करने वाला 'वृक्षायुर्वेद' नाम का एक अन्य ग्रंथ पराशर के नाम पर चलता है, जिसका काल सन् 1200 के पूर्व का है।[23] इन सन्दर्भो से एक बात स्पष्ट होती है कि इन ग्रंथों के कर्त्ता एक ही ऋषि पराशर भले ही न हों, किन्तु पराशर का नाम वर्षा, ग्रह विज्ञान तथा कृषि शास्त्र के विशेषज्ञ के रुप में परंपरा से मान्य था, इसीलिये कृषि से सम्बन्धित बाद के ग्रन्थ भी उस नाम से जुड़ते चले गये। पराशर से सम्बन्धित इस पार्श्वपीठिका से परिचित होने के बाद हम उनकी स्मृतियों की ओर चलेंगे।

पराशर से सम्बन्धित हमें दो स्मृतियां उपलब्ध हैं– **पराशर स्मृति** और

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

बृहत्पराशर स्मृति। दोनों में अध्यायों की संख्या तो बारह ही है, किन्तु आकार में अन्तर है। पराशर स्मृति[24] कुल छप्पन पृष्ठ हैं, पर बृहत्पराशर[25] में दो सौ त्र्यानबें पत्रे हैं। दोनों में चर्चित विषयों में समानता भी थोड़ी है। पराशर में कृषि विषयक कुछ उल्लेख अवश्य हैं, पर बृहत्पराशर का पूरा पांचवां अध्याय कृषि को ही समर्पित है। दोनों स्मृतियों का आरंभ एक सा है। कलियुग में आचरण योग्य धर्मों को जानने के लिए ऋषि मण्डली महर्षि व्यास के पास गई। व्यास उनके प्रश्नों के विस्तृत उत्तर जानने के लिये हिमालय स्थित बद्रिकाश्रम में सबके साथ पहुंचे। वहां शक्ति पुत्र पराशर का अपने पिता का–यथोचित सम्मान करने के बाद परस्पर में वार्तालाप आरंभ हुआ। यहीं पर कई पूर्व स्मृतिकारों के नाम भी हैं, यथा-वसिष्ठ, कश्यप, गार्ग्य, गौतम, गोपालक, औशनस, अत्रि, विष्णु, संवर्त, स्तंब, दक्ष, अंगिरस, शातातप, हारित,याज्ञवल्क्य, कात्यायन, प्राचेतस, आपस्तंब, शंख व लिखित।[26] बात यों कही गई कि मनु आदि द्वारा कही गई बातें कृतादि तीन युगों के लिये (कृत में मनु, त्रेता में गौतम, द्वापर में शंख लिखित) मान्य थीं।[27] पर कलियुग में युगधर्म के कारण उनका यथोक्त पालन संभव नही रहा। अतः इस युग के अनुरुप धर्मो के विवेचन के लिए पराशर से प्रार्थना की गई। फलतः पराशर स्मृति सामने आयी और 'कलौ पराशर स्मृतिः' यह दण्डक बना।[28] किन्तु इस प्रसंग में स्मरणीय है कि पराशर स्मृति का यह दण्डक प्रत्यक्ष व्यवहार में कठोरता से नहीं चला, पर दोनों स्मृतियों की प्रस्तावना अवश्य इसी बात को लेकर चली है।

साधारणतया कृषि वैश्यों के कर्मक्षेत्र में समाविष्ट है।[29] पर पराशर सबको खेती करने की सलाह देते हैं। उनका कथन है कि ब्राह्मण को अपने षट्कर्म अर्थात स्नान, संध्या, देवपूजन, वैश्वदेव, जप और आतिथ्य[30] नित्य करने चाहिये क्योंकि इससे उसका नाश नहीं होता। इनका संपादन करते हुए ब्राह्मण का खेती करना वैध है।[31] वे यह भी कहते हैं कि ब्रह्मा ने ब्राह्मणों को बनाया है, वे स्वभाव से ही प्रभु हैं तथा राजा के समान 'धृतव्रत' हैं, अतः उन्हें कृषि करते हुए 'करदान' के रुप में किसी को कुछ नहीं देना है।[32] पराशर मानते हैं कि अन्न सबसे अधिक महत्व की वस्तु है, वह प्राण है, बल है, जीवन है, जगत का आधार है; अपितु सभी कुछ अन्न में ही प्रतिष्ठित है, देवतादि केभी प्राण अन्न में ही निहित हैं, इसलिये अन्न से अधिक बड़ा तत्व न कोई हुआ है और न होगा।[33] अन्नोत्पत्ति के लिये आकाश पुरुष है, धरणी स्त्री है और आकाश से गिरने वाला जल बीज है, इस प्रकार आकाश, पृथ्वी और जल के संयोग से ही अन्न की उत्पत्ति होती है। जल को ही शुक्र, बल और तेज कहा गया है पर सबका बीज अन्न है। अन्न से जल श्रेष्ठ है, क्योंकि अन्न के बिना कुछ काल रहा जा सकता है, पर पानी के बिना नहीं रह सकते। इसीलिये जल अमृत है। जल और अन्न का दान सर्वश्रेष्ठ दान है। अतः अन्न को उगाने के लिये ही द्विजों को भी खेती करनी चाहिये।[34] कृषि कार्य का संपादन दैव, पर्जन्य, भू और सीर अर्थात भाग्य, बरसात, जमीन और हल से होता है, साथ ही उसमें पुरुष का व्यापार अर्थात किसान की मेहनत भी जुड़ी रहती है। अतएव इन सब की प्राप्ति के लिये उद्यम करना चाहिये।[35]

कृषि के साधन

कृषि का प्रमुख साधन है हल। साहित्यिक दृष्टि से 'हल' की प्राचीनता वैदिक युग तक तो निश्चित ही पहुंचती है। गृह्यसूत्रों में हल के विस्तृत उल्लेख मिलते हैं,जिनकी चर्चा हम आगे करेंगे। पुरातत्व की दृष्टि से देखें तो लोहे के हल का प्राचीन नमूना तापी नदी के तट पर सूरत जिले में बसे 'धातवा' नामक स्थान से उत्खनन में मिला है।[36] ई0 पू0 4 से 3 सरी शताब्दि में बने लोहे के हल में फाल, तथा मुड़ा हुआ ऊपरी सिरा है। इसके पूर्व भी लोहे के हलों का प्रचलन रहा होगा, क्योंकि हमें लोहे की प्राचीनतम प्राप्ति अतरंजी खेड़ा (उत्तर प्रदेश) तथा हल्लूर (तुंगभद्रा घाटी, दक्षिण भारत) से हुई है, जिसका रेडियो कार्बन परीक्षा के अनुसार काल क्रमशः 11 वीं शती तथा 9 वीं शती ई0 पू0 निर्धारित हुआ है।[37] सातवीं शती ई0 पू0 से तो अतरंजीखेड़ा, हस्तिनापुर, कौशाम्बी, आलमगीरपुर आदि स्थानों से लोहे के औजार आदि बड़ी संख्या में मिले हैं।[38] अब देखें पराशर हल के विषय में क्या बतलाते हैं।

कृषि के इस सबसे महत्वपूर्ण उपकरण को हल, सीर, लांगल आदि नामों से पुकारा गया है। उसके साथी हैं युग, प्रतोद और उक्षण, बलिवर्द, अनडुह या बोलचाल की भाषा में बैल। प्रत्यक्ष हल के भाग है-हरस या हलीषा, कूदा या कुथ, फाल तथा किसान द्वारा हाथ में थामे जाने वाली मोटी लकड़ी की मुठिया। पराशर के मतानुसार हल के लिये पीपल (क्षीर वृक्ष), नीम (पिचुमेद), बेल, पाखड़ (प्लक्ष),भिलावा (बिभीतक) आदि की लकड़ी काम में नही लानी चाहिए, उससे 'सस्य' या उपज का नाश होता है।[39] हलीषा या हरस के लिये साल या शाल का प्रयोग प्रशस्त माना गया है।[40] पूर्वी उत्तर प्रदेश के गांवों में आजकल हरस के लिये बबूल की लकड़ी का प्रयोग किया जाता है।

हल का मूल भाग है 'कुथ' या कूद जिसके एक सिरे पर 'मुठिया' तथा दूसरे में 'खोंपी' रहती है। खोंपी या खोंपा वह लकड़ी है, जिसमें हल का फाल लगा रहता है। पराशर के अनुसार 'कुथ'48 अंगुल का होना चाहिए। इसमें दोनों ओर से बारह अंगुल के अंतर पर हलीषा बैठाने के लिये वेध या छिद्र बनेगा। कुथ के ऊपरी सिरे पर लगी लकड़ी 'उर' और 'ग्रीवा' कहलाती है,जो क्रम से आठ तथा दस अंगुल की होगी। ग्रीवा से ऊपर होता है 'शिर' या 'मुठिया', इसे किसान हाथ से पकड़ता है (हस्तग्राही), जिसकी मोटाई (स्थूलत्व) किसान की हथेली के प्रमाणानुसार की जाती है। तात्पर्य कृषक को हल चलाने में कष्ट न हो। पराशर इन भागों के अलग-अलग प्रमाण भी बताते हैं।[41]

कुथ के दूसरे सिरे पर 36 अंगुल की 'प्रतिकारी' होगी जिसमें लोहे का नुकीला 'फाल' लगेगा, जो मिट्टी, लकड़ी आदि को फाड़ने में समर्थ हो।[42] हल को बैलों की गर्दन पर टिकी जुआट से जोड़ने वाली लम्बी लकड़ी हरस या हलीषा है। यह सात हाथ लम्बी होगी, चौकोर होगी तथा अगले सिरे पर गोलाई लिये रहेगी (अग्रे वर्तुला)। पराशर के अनुसार साल आदि लकड़ी की हलीषा प्रशस्त है। हलीषा को कुथ से कर्ण द्वारा सम्बद्ध किया जाता है, जिसका आकार बैलों की ऊंचाई पर निर्भर रहता है।[43]

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हलीषा का दूसरा सिरा जुआट या 'युग' से जोड़ा जाता है। युग लम्बाई में चार हाथ का तथा बैलों के कन्धों के स्थान पर अर्ध चन्द्र के आकार का होता है। इसमें बैलों को जोतने के लिय दोनो सिरों पर खूंटियां रहेंगी। अन्दर की खूंटी दस अंगुल की 'प्रणाली' तथा बाहर की उतनी ही लम्बी 'शम्या' कहलाती है।[44] आज इसे 'सैला' (प्राचीन शलाका) कहते हैं। जुआट भी साल की लकड़ी का ही बनेगा। इसके अतिरिक्त इसके लिये कदम्ब् मेषश्रृंगी (मेढ़सिंगी पर्याय कर्णिका) की लकड़ी,भी काम में लायी जा सकती है।[45]

अच्छा और सुदृढ़ हल अपना काम तभी पूरी तरह कर सकेगा, जब उसमें सुदृढ़ बैल जोते जाएंगे। बैल गाय के द्वारा ही मिलते हैं। इसीलिये गोधन और बैल किसान की संपत्ति एवं ऐश्वर्य के द्योतक माने गये हैं। इनकी भरी पूरी निगरानी रखना किसान का प्रमुख कर्तव्य है। इसीलिये पराशर इस विषय का बड़े विस्तार से विवेचन करते हैं। वे स्वभाविक रुप से पहले गौओं की बात बताते हैं, फिर बैलों की चर्चा करते हैं। पराशर का कथन है कि गृहस्थ 'द्विज' को गौओं का 'संग्रह', पालन और रक्षा अवश्य करनी चाहिये, उसे बछड़ों की ओर भी पूरा ध्यान देना चाहिये जिससे वे 'यथाक्रम' बढ़ते जायं। गौओं को चराने के लिये गांव से बहुत दूर नहीं ले जाना चाहिये, वह शुभ नहीं है।[46] गौओं को केवल सबेरे ही दुहना चाहिये सायंकाल नहीं। दोनों जून दुही जाने वाली गौओं की वृद्धि नहीं होती। अयोग्य प्रकार के घास (अनादेयतृण) का परित्याग करने वाली तथा हर समय दूध से रसरसाती (अनुदिन स्रवन्ति) गौएं देवताओं को भी सन्तोष देती हैं।[47] बिना बछड़े की गाय अथवा 'गर्भसंधिनी' गाय को नहीं दुहना चाहिये, इसीप्रकार बछड़ों वाली या दुर्बल रोगिणी एवं 'पुष्पिता' (ऋतुमती) धेनु का भी साधुओं द्वारा दोहन नही किया जाना चाहिये।[48] प्रसव के बाद दस दिनों तक भी गाय का दोहन वर्ज है। गाय के महत्व को स्थापित करते हुए पराशर बतलाते हैं कि गोधन के तुल्य और कोई भी धन नहीं है। गाय 'सर्वदेवमयी' है। उसके शिर में ब्रह्मा, कंधों में शिव, पृष्ठ भाग में नारायण, चरणों में श्रुतियां, तथा शरीर के रोमों में अन्यान्य देवताओं का निवास है[49]। इसी ग्रंथ में अन्य स्थान[50] पर कहा गया है कि गाय के श्रंगमूल में ब्रह्मा, मध्य में केशव, अग्र में शिव, ललाट में देवी, नाक में षण्मुख अर्थात कार्तिकेय, कानों में कम्बल और अश्वतर नाग, आंखों में सूर्य–चन्द्र, दांतों में आठ वसु, जिह्वा में वरुण, हुंकार में सरस्वती, गण्डस्थलों में यम और यक्ष, प्रस्रव में गंगाजल, गोमय या गोबर में कालिन्दी, लोमों में अठ्ठाइस कोटि देवगण, रोमकूपों में ऋषि तथा उदर, हृदय मुख तथा दोनों कुक्षियों में क्रम से गार्हपत्य, दक्षिण, आहवनीय, सभ्य एवं आवसथ्य ये पांच अग्नि रहते हैं। गाय के खुरों से उड़ी धूल (गोरज), उसका गोबर, मूत्र और स्पर्श भी पवित्र है। गौओं को क्रोधपूर्वक पीटना नहीं चाहिए, पर हांकने के लिय मुंह से उच्चारित शब्दों के साथ ही पलाश की सूखी लकड़ी का डन्डा काम में ला सकते हैं।[51] संक्षेप में गौओं का पालन बड़े यत्न से किया जाना चाहिये।

गौओं को बांधते समय सदैव उनका मुंह दक्षिण या उत्तर की ओर करके बांधना चाहिये, पूर्व या पश्चिम की ओर नहीं।[52] बाड़े की पूरी सुरक्षा आवश्यक है, उसमें लोहे की नुकीली दांतों वाली कुण्डी (लोहदात्रक) अवश्य लगायी जाय।[53] बाड़े के लिये शब्द है 'वृषशाला'। ये सभी बातें पराशर केवल गाय या बैल के लिये ही नहीं हैं अपितु हाथी, घोड़े आदि सभी पशुओं की शालाओं के लिए बतलाते हैं।[54] वे यह भी कहते हैं कि राजा भी इन पशुशालाओं में प्रवेश करते समय शास्त्र के अनुसार अग्नि आराधन कर ले।[55] खेती की दृष्टि से गौओं की तुलना में बैलों का महत्व अधिक है। इसीलिये पराशर बतलाते हैं कि गौपालन की अपेक्षा वृषपालन का पुण्य दस गुना अधिक है।[56] वे वृष या बैल के लिये उक्षण शब्द का अधिक प्रयोग करते हैं:- वाह, बलिवर्द, अनुडुह आदि उनके अन्य पर्याय हैं। फसल (सस्य) को उगाना, मर्दन करना, ढ़ोना, आदि तो बैल करते ही हैं। पर साथ ही अपने शरीर से अन्य जीवों का वर्धन, सन्तोष और रक्षण भी करते हैं। वे स्वयं घास खाकर अन्न उत्पन्न करते हैं तथा उसे ढोते रहने पर भी कभी खिन्न नहीं होते। बैल ही चराचर जगत को धारण करते हैं। ब्रह्मा ने उन्हें धर्म के रुप में ही उत्पन्न किया है। इसलिये बैलों का सदैव रक्षण और पालन करना चाहिये। उनके महत्व का निरुपण करते समय कहा गया है कि एक बैल का दान दस गौदानों के बराबर हैं।[57]

गाय का आधा दूध बछड़े के लिये छोड़ देने की बात तो पहले ही कही गई है,इसीलिये गाय को दिन में केवल एक बार ही दुहना है। जब बछड़ा तीन या चार वर्ष का हो जाय तब उसे नाथना (नासावेधन करना) चाहिये। इस कार्य के लिये खैर (खदिर) या सीसम (शिंशप)की कोई बारह अंगुल लम्बी 'कील' बनानी चाहिये।[58]

खेती के लिये हीनांग, रोगी, दुर्बल, प्राणहीन, भूखा, प्यासा या थका बैल कभी नहीं जोतना चाहिये। जो बैल पूर्ण स्वस्थ्य, तृप्त, सबल, प्राणयुक्त, खण्डविर्वजित एवं 'सांड' हो उसी को जोतना योग्य हो[59]। अमावास्या के दिन कभी भी बैलों को नहीं जोतना चाहिये, ऐसा करने वाले किसान के पितर लोग पन्द्रह वर्षों तक उसका हित करना छोड़ देते हैं।[60] जुलाई के आरंभ के पूर्व बैलों को मधु और घृत पिलाना चाहिये।[61] आधे दिन तक काम लेना चाहिये, तदुपरान्त उन्हें नहलाना चाहिए। नहलाते समय उनके सींगों को भी खूब भिगाना चाहिए, तदुपरान्त उन्हें चरने के लिये छोड़ देना चाहिये,[62] शाम को घर लौटने के बाद पूरा खाना देना चाहिये[63]। बैलों से काम लेते समय पराशर आठ बातों से बचने की सलाह देते हैं, ये हैं- बैलों को ठीक से पालन किये बिना जोतना, अधिकांग बैल को जोतना, हीनांग बैल को जोतना, पुष्पितांग या 'गरम बैल को जोतना' शूद्र के द्वारा जुतवाना, दूषित बैल को जोतना, सभी प्रकार के 'दृष्टिदोष' नजर आदि से न बचाना आदि।[64]

हल और बैल की बात तो हो चुकी। जुताई की प्रक्रिया में तीसरी महत्व की वस्तु है, बैलों को हांकन वाला चाबुक या 'प्रतोद'। पराशर ने इसका भी विचार किया है। इनके अनुसार प्रतोद की लम्बाई चार हाथ होगी और वह समान गांठ वाले बांस का वैणव होगा। अगले सिरे पर जौ के आकार की लोहे की कोंची लगी रहेगी। चाबुक को छोटा या बड़ा (हीनातिरिक्त) नहीं बनाना चाहिये।[65]

हल संयोजन एवं सीतायज्ञ

यहां तक तो कृषि के साधन एवं उपकरणों की बात हुई। अब कृषि कार्य

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के आरम्भ का विचार करें। इसमें मुख्य है, हल से भूमि की जुताई आरम्भ करना। यहां दो वस्तुएं प्रमुख हैं, एक तो बैलों के साथ हल और दूसरे नये खेत में हल चलाये जाने पर पड़ने वाली प्रथम गहरी रेखा जिसे संस्कृत में 'सीता' और जानपदीय भाषा में 'सितौरी' या खूड़ कहते हैं। पराशर इन दोनों के पूजन का विस्तृत विधान बतलाते हैं। इन कार्यों की गृह्यसूत्र, विशेषतः पारस्कर गृह्यसूत्र में भी विशेष चर्चा है। पारस्कर गृह्यसूत्र की हमें पांच टीकाएं उपलब्ध है, जो सभी लगभग सन 100–1600 के बीच की है, अतः पराशर की बातों को समझने में सहायक हैं। आज भी किसान खेत में पहला हल चलाने के पूर्व पूजनादि अवश्य करता है। चर्चा का आरंभ पराशर से ही करें।[66]

पराशर का कथन है कि हल को चलाने का कार्य (हलप्रवहण) ज्येष्ठा नक्षत्र वाले दिन या अन्य किसी शुभ दिवस से आरंभ करना चाहिये। यहां ज्येष्ठा नक्षत्र का उल्लेख युक्ति संगत है, क्योंकि इस नक्षत्र के स्वामी इन्द्र हैं। आरम्भ के समय 'मातृ श्राद्धादि' इच्छानुकूल पुण्य कार्यों का संपादन करना चाहिये। द्विज मण्डलादि बनाकर पुष्प, धूप, आदि से इन्द्र, अश्वि या अश्विनी कुमार, मरुद्, कश्यप, कुमारी, सीता, अनुमति, आदि की मंत्रपूर्वक आराधना करें। साथ ही बैलों के निमित्त दही, गन्ध, अक्षत, फूल, शमी पत्र, तिल आदि से बलि प्रदान करें तथा उन्हें शहद और घी पिलाया जाय। उधर हल के फाल की नोक (अग्र) को सोने या चांदी से रगड़ा जाये (संघृष्य), उसे भी शहद और घी का प्रलेपन करे तथा प्रदक्षिणा पूर्वक (सीर प्रवहण) का कार्य आरंभ करें। पराशर ऋषि का स्मरण करते हुए कल्याणकारी हल से लोक कल्याणार्थ 'सीता' की स्थापना की जाय, अर्थात पहली सितैरी या 'लांगल' पद्धति बने। इस सीता का भी दही, दूध, अक्षत, पुष्प तथा शमी पत्र से पूजन करना चाहिये। इस अवसर पर बैलों के सींगों को लाल वस्त्र से सिंगारना चाहिये। किसान पूरब की ओर मुख करके प्रथम सप्तधान्यों को खेत में छितराये और जुताई आरंभ करें। परम्परा के अनुसार सप्तधान्यों में ब्रीही (चावल) यव (जौ), माष (उड़द), मुद्ग (मूंग), गोधूम (गेहूं), तिल और मसूर का समावेश होता है। पराशर के कथानुसार तिल और जौ के बिना खेती करना प्रशस्त नहीं है। यह तर्क संगत है क्योंकि तिल और जौ क्रमशः पितरों और देवों को तुष्टि देने वाले धान्य हैं तथा सफल कृषि कार्य के लिये दोनों के आशीर्वाद अपेक्षित है।[67] पराशर के अनुसार जौ, तिल, धूप, दही, घी आदि से सबका तर्पण करना चाहिये। क्योंकि खेती में 'दैव' का भी प्रधान रुप से योगदान रहता है।

पराशर के द्वारा वर्णित 'सीरप्रवहण' तथा सीतायज्ञ को भली प्रकार समझने के लिये अथर्ववेद के पृथ्वी सूक्त को देखते हुए जिसका उल्लेख हम आरंभ में कर चुके हैं, पराशर गृह्यसूत्र को टीकाओं के साथ देखना चाहिये। पारस्कर गृह्यसूत्र के कुल उन्नीस सूत्रों में इस विषय की चर्चा है।[68] गोभिल गृह्यसूत्र भी कृषि सम्बन्धित थालों के साथ सीतायज्ञ की संक्षिप्त चर्चा करता है।[69] पारस्कर को समझने में उसके पांच टीकाकार कर्क (सन् 1100 से पूर्व), जयराम (सन् 1200–1400), हरिहर (सन् 1275–1400), गदाधर, (सन् 1500) तथा विश्वनाथ (सन् 1550–1600 हमारी सहायता करते हैं।[70] इनमें हरिहर विशेष उपयोगी है। क्योंकि वह 'प्रयोग' का रुप भी बतलाता है। अतएव उसके विवरण से तेरहवीं शती में प्रचलित 'सीतायज्ञ' का स्पष्ट चित्र सामने आता है। सीतायज्ञ यद्यपि कृषि से सम्बन्धित यज्ञ है, तथापि मूल सूत्र के अनुसार इसका सम्बन्ध ब्रीही तथा यव (चावल) और जौ से है। अन्य धान्यों का यहां उल्लेख नहीं है। पाणिनि भी मुख्यतया धान और जौ की फसलों का उल्लेख करता है। डा० वासुदेवशरण जी ने दिखलाया है कि प्राच्यदेश में धान और उदीच्य में जौं, ये ही उस समय की मुख्य फसलें थीं'।[71] ब्रीही या यव का 'निष्पत्ति काल' 'सीतायज्ञ' का समय है। मूलसूत्र में 'सीता' (बोलचाल में सितौरी या खूंड) को 'इन्द्रपत्नि', अन्नदायिनी अर्थात अन्न की वृद्धि करने वाली, अश्वावती जिसपर घोड़े रहते है। गोमती या गौओं की निवासस्थली, सुनृतावती अथवा मधुर वाक्य वाली, अतंद्रिता या सदैव सावधान रहने वाली, खलमालिनी (खलिहान को सुशोभित करने वाली), उर्वरा (उपजाऊ) और ध्रुवा (सस्य को स्थिर करने वाली) कहा गया है।[72] स्पष्ट है कि यहां 'सीता' शब्द खूंड के अर्थ प्रयुक्त न होकर एक देवी के रुप में कहा गया है।

डा० अग्रवाल ने दिखलाया है कि सीता शब्द वैदिक साहित्य में खूंड और देवी दोनों अर्थों में चला है। बाद में देवी वाला अर्थ लुप्त हो गया और सीता शब्द से कौटिल्य के समय 'राजा को भूमि की उपज' यह बोध होने लगा[73]। लगता है कि पराशर ने सीता का उपयोग प्राचीन अर्थ में ही किया है।

सूत्र का कहना है कि सीतायज्ञ के लिये खेत के पूर्व या उत्तर भाग में जहां सस्य के नाश का भय न हो, ऐसे पवित्र स्थान में अथवा सुविधानुसार गांव में भी सीतायज्ञ का अनुष्ठान होता है। मातृपूजा पूर्वक आभ्युदायिक श्राद्ध के बाद अग्निस्थापनोरान्त इन्द्र, इन्द्रपत्नि और सीता को आहूतियां दी जाती है। इसीप्रकार सीता, यजा, क्षमा, भूति तथा आठ लांङ्गल देवताओं को भी पूजा आहूतियां दी जाती है। ये आठ लांङ्गल देवता है– इन्द्र, पर्जन्य, अग्नि, मरुत, उदलाकाश्यप, स्वातिकार्या, सीता और अनुमति। अपने शब्दों में कहा जाये तो स्पष्ट ही यह वर्षा, उसके देवता इन्द्र, हवाएं, कृषि के आचार्य कश्यप तथा हल के कारण अन्न को उत्पन्न करने वाली भूमि की आराधना है। अन्य लांगल देवताओं में उदला काश्यप और स्वातिकार्या (आर्यास्वातिका) सम्बन्धी स्पष्टीकरण अन्वेषणीय है। इन सभी देवताओं की आराधना के समय जिन मंत्रों का उच्चारण होता है उनमें सभी प्रकार के एश्वर्य, भूमि, वृष्टि, श्री एवं प्रजाओं की प्राप्ति के लिये मुख्य रुप से इन्द्र तथा अंगरुप से अन्य देवताओं की प्रार्थना की जाती है। अथर्ववेद के पृथ्वी सूक्त में भी इनमें से कुछ देवताओं की चर्चा की है। तदनुसार[74] दोनों अश्विनों ने पृथ्वी को नापा(अभिमानां) विष्णु ने उस पर पद–क्षेप किया(विचक्रमे) तथा शचिपति इन्द्र ने उसे शत्रु रहित बनाया (अनमित्रां चक्रे)। देवताओं के अनुग्रह के साथ ही पारस्कर द्वारा 'सीता' की विशेष सुरक्षा की भी व्यवस्था की गई है। इसीलिये पूर्व, पश्चिम, दक्षिण और उत्तर की ओर से सीता को बचाने के लिये धनुष्य-बाण धारण करने वाले (धन्वानः निषङ्गिणः), कवच पहने हुए (वर्मिणः) दुःख का नाश करने वाले (अनपायी) एवं दत्तचित्त (अप्रमत्त) रक्षक देवताओं को गोप्तारः सिद्ध चरु के बचे हुए भाग एवं घृतादि के बलिप्रदान से संतुष्ट किया जाता था।

यहां एक बात का उल्लेख भी प्रसंगोपात्र है। वाराणसी के सुप्रसिद्ध

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कर्मकाण्डी एवं श्रौत-स्मार्त कर्मो के विशेषज्ञ पण्डितप्रवर सोमनाथ जी दीक्षित (प्रधानाचार्य, वेद विद्यालय, रुद्रप्रयाग, जि० चमोली), से चर्चा करने पर पता चला कि सीतायज्ञादि सारे अनुष्ठान आवसथ्य अग्नि को रखने वाले अग्निहोत्री द्वारा ही संपादित होने चाहिये, यद्यपि सोलहवीं शताब्दी के टीकाकार विश्वनाथ ने 'अन्ये' कहकर 'निराग्नियों' या अग्निहोत्र न रखने वालों को भी समाविष्ट किया है। पण्डित दीक्षित जी ने यह भी बताया कि सीतायज्ञादि का अनुष्ठान तो कृषि कार्य के आरम्भ में तो प्रतिवर्ष होगा, किन्तु मातृका पूजन केवल प्रथम वर्ष में ही किया जायेगा। अन्य लौकिक मंगलाचारों की बात दूसरी है।

गोभिल गृह्यसूत्र-[75] 'हलाभियोग' अर्थात हल चलाने के साथ कृषि से सम्बन्धित कुछ और यज्ञों को भी गिनाया है यथा ब्रीही या धान और जौ से सम्बन्धित दो 'सीतायज्ञ', खलयज्ञ, प्रवपण (बीज धोने का समय), प्रलवन (खेतों की लवनी या कटाई का समय), पर्ययण (तैयार फसलों को लाने का समय) आदि। इस गृह्यसूत्र के अनुसार पुष्य नक्षत्र पर स्थालीपाक सिद्व कर सीतायज्ञ में इन्द्र, मरुत्, पर्जन्य, अशनी और भग को पृथक् आहूतियां दी जायं। साथ ही सीता। अरडा/अरढ़ा, आशा तथा अनघा के नाम से भी यजन किया जाय। इन्हीं देवताओं को खलयज्ञ, प्रलयन, प्रवपण तथा पर्ययण के समय भी आहूतियां देनी हैं। इन सभी आहूतियों में प्रमुख रुप से आज्य या घृत का प्रयोग होता है। गोभिल की एक विशेषता यह भी है कि वह 'उत्कर' या चूहों के राजा को भी आहूति देने का विधान करता है।[76]

पारस्कर और गोभिल की तुलना करें तो स्पष्ट होता है कि दोनों के द्वारा वर्णित सीतायज्ञ की देवताओं में नाम भिन्नता अवश्य है, पर सभी अधिकतर कृषि से ही सम्बन्धित है। पारस्कर के मुदलाकश्यप और स्वातिकार्या के समान अरडा नाम अधिक स्पष्टीकरण मांगता है।

सस्य या फसलें

सीतायज्ञ हुआ, हल चला, बीज पड़े, अंकुरित हुए, यथोचित वर्षा की प्राप्ति हुई, और लवनी दवनी के पश्चात फसल भी आयी। धान और जौ की फसल से तो हम परिचित हैं। पराशर कुछ और फसलों को गिनाते हैं, यथा- ईख(इक्षु), जूट या सन(शाण)[77] आदि। एक दूसरे स्थान पर[78] इस विषय को दूसरी तरह से उठाते हुए बतलाते हैं कि उन्नी भमि पर ककुनी (कुंभ) आदि धान्य बोये जायं, अधीत्यकाओं या घाटियों में कपास, खेतों में शाली, पानी के पास ईख, बैगन (वृन्ताक), शाकमूल, वृष्टि से भली प्रकार सींचे जाने वाले खेतों में जौ, गेहूं, मसूर, समस्निग्ध भूमि में तिल, अलसी या अलसी, सन, कुलत्थ, मूंग, उड़द, राजमा (राजमास) आदि को बोया जाय।

भूमि की उत्पादन क्षमता आदि को परखने वाले के लिये पराशर बड़ा सुन्दर शब्द देते हैं, भूमि जीव विजानता अर्थात भूमि के जीव या प्राणशक्ति के ज्ञाता[79]। पराशर बतलाते है कि मिट्टी व पानी के योग से उत्पत्र होने वाली सभी चीजों की खेती गाय-बैलों के संचरण को देखते हुए किसान बड़ी आत्मीयता से करें।[80]

खेतों की भूमि

सभी प्रकार की भूमि पर खेती करना योग्य नहीं है। पराशर के मतानुसार मार्ग, देवतायतन या मंदिर, उद्यान, बहुत अधिक ढलुआ जमीन (निपात) स्थान), गोचर भूमि (गोव्रज), सीमाभूमि, श्मशान भूमि, वृक्षों की छाया वाली भूमि, गडढ़े (निखात) रहने के स्थान (अयन स्थान), जहां यज्ञ के यूप गड़े हो ऐसे स्थान, बलुई एवं पथरीली जमीन (अश्म-शर्करावृता), दूसरे को दी गई (प्रदत्ता) जमीन, नदी के तट (नदी-पुलिन) आदि खेती के लिये अयोग्य माने गये हैं[81] तथा कहा गया है कि लोभ या द्वेष के वश होकर इन स्थानों पर खेती करने वाला अपने पुत्र, बान्धव, पशु आदि के साथ नाश एवं घोर तामिस्र नामक नरक को प्राप्त होता है। जो दूसरों की भूमि हड़पकर (अपहत्य) खेती करते हैं, वे भूमिस्तेय या जमीन की चोरी के पाप से चिरकाल तक नरक में ही रहते है। एक अंगुल भूमि का भी अपहरण एक गाय की हत्या के समान माना गया है[82]। इस प्रसंग में अनेक दान-पत्रों में मिलने वाले शाप वचनों का स्मरण होता है, जैसेः-

स्वदत्तां परदत्तां वा यो हरेत् वसुन्धराम्
षष्ठि वर्ष सहस्राणि विष्टायां जायते कृमिः।।

अथवा

सत्यं चैव हुतं चैव यत्किंचिद्धर्म संचितम्
अर्धाङ्गलेन सीमायाः हरणेत प्रणश्यति।।[83] आदि

पराशर का मत है कि खेत निवास स्थान से बहुत दूर या पास नही होना चाहिये। रास्तों में खेती करना दुःखकारक है। वही भूमि कृषि योग्य है जिसे उंट न देखें, घोडे आदि पशु न रौंदें, सुअर जिसका अभिनंदन न करें अर्थात् स्वच्छन्द से सूअर जहां विचरण न करते हो। मृगादिकों से भी खेत का यत्नपूर्वक संरक्षण करना चाहिये। कृषक कृषि को 'मानवकार्य' समझ कर ऐसी जमीन पर खेती करे जो अनवद्या, शुभा, स्निग्धा, नमी रखने वाली (जलवहानक्षमा), किंचित ढलान वाली (निम्ना), हो और जिसमें पानी टिकता हो। अवर्षण (सूखा) या पानी न बरसने की स्थिति में जल की व्यवस्था सिंचाई या 'सेक' से होती थी। हेमन्त (हैमक), वसन्त तथा ग्रीष्म ऋतुओं में 'स्निग्ध' या तर भूमि खेती के लिये उपयोगी मानी गई है।[84]

कृषिकर्म का प्रायश्चित्त

खेती का काम सदैव पुण्यकार्य नही होता, इसमें सहज ही अनेक पाप हो जाते है। जैसे एक हरे तिनके को भी छेदने से आयुष्य का क्षय होता है। पर किसान का हल तो भूमि का विदारण करते समय असंख्य तृण, झाड़झंखाड़, कन्द आदि का नाश होता है। इसके फलस्वरुप कृषक भी मछुवारे, बहेलिये, मुर्गी पालने वाले (कुक्कुटिक) शिकार आदि के समान प्रतिदिन घोर पाप का भागी बनता रहता है। इस पाप संघात की निवृत्ति के लिये (सत्यवती के पति) पराशर ने किसानों के लिये प्रायश्चित्त का विधान किया है।[85] ये प्रायश्चित्त हैं फसल के कुछ निश्चित अंशो से देव पूजन, दान, राजा को लगान देना, आब्राह्मण-

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चण्डालों को यथाशक्ति अन्न देना तथा सीतायज्ञ एवं खलयज्ञ का समारोह पूर्वक आयोजन करना।

इनमें सीतायज्ञ की विस्तार से चर्चा हम कर चुके हैं, खलयज्ञ की कुछ बाद में करेंगे। प्रथम किसान द्वारा दिये जाने के लिये निर्धारित 'अंशदान' की बात करें। पराशर का कथन है कि लाभांश का दान सर्वशुद्धि कारक है। उदाहरणार्थ ब्राह्मण को प्रतिग्रह का चौथा भाग, बनिया को तीसरा भाग तथा किसान को बीसवां भाग दान में देना चाहिये। सब पापों से बचने के लिये किसान को चाहिये कि वह राजा को लाभ का छठां भाग, देवताओं को बीसवों भाग तथा ब्राहम्णों को तैतीसवां भाग दें[86]। अंशदान का पराशर एक दूसरा भी मानदण्ड निर्धारित करते हैं। इसके अनुसार खलिहान से निकली उपज का बारहवां, नववां, सातवां तथा पांचवा भाग 'दान' के लिए निर्धारित है। पथरीली (अश्मरी) एवं असम या ऊबड़खाबड़ (अव्यूह) भूमि की उपज का बीसवें भाग का दसवां और सातवां भाग क्रमशः ग्रामेश या गांव का मुखिया तथा राजा का होता है। ये दोनों 'कृषिभागीं' कहलाते हैं।[87] अंशदान, के लिये पराशर ब्राह्मण को मुक्त मानते हैं, जो इच्छा पूर्वक खेती करते हैं कारण यह है कि ब्रह्मा ने आरंभ में ही ब्राह्मण को सबके 'प्रभु' के रुप में निर्माण किया। उसके संरक्षण के लिए बाहुओं से क्षत्रिय, उरुओं से पशुपालन एवं अन्नोत्पादन के लिये वैश्य तथा पैरों से शूद्रो को उत्पन्न किया। एतावता संसार में भूमि, गृह, गज आदि जो भी कुछ है वह 'स्वभाव' से ब्राह्मण का है। 'ब्राह्मण' और राजा दोनों 'धृतव्रत' है, दोनों में 'प्रजाधर्म' की दृष्टि से कोई अन्तर नहीं है। इसलिये धर्मपूर्वक खेती करने वाले ब्राह्मण को किसी को कुछ भी नही देना है।[88]' इस प्रकार ब्राह्मण यद्यपि 'अंशदान' से मुक्त माना गया है, तथापि सीतायज्ञ, खलयज्ञ आदि से उसे छूट देने की बात कहीं नहीं है।

अंशदान के अतिरिक्त पराशर कृषक की शुद्धि के लिये प्रायश्चित्त के अन्य प्रकार भी गिनाते हैं। कृषि का मुख्य ध्येय सब जीवों का कल्याण तथा राजा की कोषवृद्धि है। पितर, देव और मनुष्यों की तृप्ति के लिये भी कृषक खेती करता है। सभी भूखे प्यासे जीव खेत की फसल से ही सन्तुष्ट होते हैं। अतः इन सब के सन्तोष के लिये किसान को प्रतिदिन एक मूंठ अन्नदान करना चाहिये। यहीं पाप नाश का साधन है। भिखारियों और याचकों को कच्चा या पका हुआ अन्न देने से सीर या हल की शुद्धि होती है।[89] इसी प्रसंग में पराशर 'खलयज्ञ' के अनुष्ठान की बात विस्तार से करते हैं।

खलयज्ञ

खल शब्द का अर्थ है खलियान अर्थात् तैयार फसल को खेत में सुरक्षित रखने का स्थान। यहां फसल रखने के समय किया जाने वाला अनुष्ठान 'खलयज्ञ' है। गृह्यसूत्रों में खलयज्ञ का उल्लेख अवश्य है पर पारस्कर और गोभिल दोनों जितना महत्व और विस्तार सीतायज्ञ का करते हैं उतना खलयज्ञ का नहीं। उसके विपरीत बृहत्पराशर स्मृति खलयज्ञ पर अधिक बल देती है।[90] पराशर का कहना है कि तैयार फसल (सिद्धसस्य) को खलियान में लाने पर किसान को खलयज्ञ का आयोजन करना चाहिये। इससे वह अनन्त पापों से मुक्त होता है। इसके लिये प्रस्तावित क्षेत्र को चारों दिशाओं से पूर्ण सुरक्षित रुप से घेर कर (अतिघन वृतिः) बाड़ा (प्राच्य) बनाया जाय। इसके चारों ओर के सेक-द्वार (अर्थात् नमी उत्पन्न होने के सभी कारण) बंद किये जायं। यह व्यवस्था की जाय कि इस स्थान पर गदहे, ऊँट, भैंस, भेड़-बकरी आदि का प्रवेश न हो सके। इसी प्रकार कुत्ता, सुअर, सियार आदि पशु एवं कौए, उल्लू कबूतर आदि पक्षियों से भी पूरी सुरक्षा हो सके। बैलों से लाये गये पानी से खलियान को सबेरे, दोपहर व शाम को अभिसिंचित किया जाय तथा 'भस्म' या राख का प्रयोग कर उसकी जल धाराओं से रक्षा की जाय। पराशर ऋषि के स्मरण के साथ तीनों सांज (त्रिसन्ध्या अर्थात् सबेरे, दोपहर और शाम को) सीता का पूजन हो। खलियान के सामने भूतों और प्रतों के नाम भी लिये जायं। संक्षेप में खलिहान की सुरक्षा ठीक सूतिकागृह की भांति करनी है, अन्यथा राक्षस सब कुछ हरण कर ले जाते हैं।

खलियान के तैयार होने पर किसी 'प्रशस्त' अर्थात शुभ दिन सबेरे 'सीतापूजन' के साथ ही फसल की तौल, 'धान्योन्मान' आरंभ करना चाहिये। दोपहर के समय (रोहिण काल में) 'खल-भिक्षा' का आयोजन हो। भक्तिपूर्वक किये गये इस कार्य से सब कुछ अक्षय होता है। ब्रह्मा के द्वारा 'खल-भिक्षा' को ही खल-यज्ञ की दक्षिणा के रुप में निर्धारित किया गया है। इसका अनुष्ठान करते समय कृषक यह भावना करे कि मेरे इस कार्य से शतक्रतु (इन्द्र) आदि देवगण, सोमय आदि पितृगण, सनकादि मनुष्य तथा जो भी अन्य दक्षिणाभोगी हों, वे विप्रो के माध्यम से भागशः दी गई इस दक्षिणा को प्राप्त करें। विवाह, पुत्र जन्म, संक्रांति, व्यतिपात आदि पुण्य अवसरों के समान ही खलयज्ञ को भी महत्वूपर्ण और पवित्र माना गया है। इस समय जो भी दिया जाय वह 'अक्ष' होता है। यह तो खलयज्ञ का प्रथम भाग हुआ जिससे देवता, पितर आदि के सन्तर्पण की व्यवस्था हुई। दूसरे भाग में दीन, अनाथ, कोढी, कुशरीरी, अर्थात् अपाहिज, जनखे (क्लीव), अन्धे, बहिरे, पतित आदि को मुक्त हस्त से अन्न दान करने का विधान है। इसमें भावना यही है कि चाण्डालादि सभी इस अन्नदान से प्रसन्न हो। इन सबकों किसान सुनृत वाणी से अर्थात सच्ची एवं मधुर भाषा के साथ अन्न देकर बिदा करें। इसके बाद किसान अपने घर जाकर शरद, हेमन्त और वसंत ऋतु में उत्पन्न अन्न से श्राद्ध करें। बिना दिये हुये अन्न का सेवन करना 'पाप भक्षण' के समान है। इस प्रकार खेती से उत्पन्न धान्य से 'खलयज्ञ' का अनुष्ठान करने पर कृषक सर्वसत्वों का हित करते हुए इस लोक और परलोक में सुखी होता है। उसे सदा 'अवस्त्रतत्व' और 'निरन्तत्व' का कभी मुंह नहीं देखना पड़ता, इसी प्रकार 'अनातिथ्य' और 'दुःखित्व' उसके सामने नहीं आते। वह सुशील एवं विद्यायुक्त होता है।[91] आज भी किसान हल चलाने, बीज बोने तथा फसल को खलियान में लाने के समय विविध मंगलाचार करते हैं, गीत गाये जाते हैं, देवताओं का पूजन होता है तथा अन्नदान भी दिया जाता है और इस प्रकार पराशर द्वारा स्थापित परंपरा चलती रहती है।

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अत्र कथंचिद् लिखिते

शीतला प्रसाद तिवारी

हमारे वर्ण्य–विषय से सम्बन्धित श्लोक और उसके पहले चरण के ये तीन शब्द (**अत्र, कथंचिद्** और **लिखिते**) परमार वंशी राजा अर्जुन देव वर्मन् की धार–प्रशस्ति से लिये गये हैं। जिसे संस्कृत –साहित्य के विद्यार्थी **'पारिजातमंजरी'** अथवा **'विजयश्री'** नाटिका के नाम से अधिक जानते हैं। अर्जुन वर्मन् के राजगुरु पंडित मदनोपाध्याय द्वारा लिखी गयी इस नाटिका के असम्पूर्ण अंश पहली बार 1903 में श्री के० के० लेले को धार नगरी की कालाति खंडित भोजशाला (वर्तमान में कमाल मौला मस्जिद) परिसर से प्राप्त हुये थे। कालान्तर में, चार अंकों वाली इस नाटिका (जिसके अन्य दो अंकों वाले शिला–पट्ट की गवेषणा अभी शेष है) के शुरु के अद्यतन उपलब्ध.दो अंकों का मूल पाठ डा० इ० हुल्त्श ने अपनी एक संक्षिप्त भूमिका के साथ एपिग्राफिया इंडिका में प्रकाशित किया था[1]। तदुपरान्त जहां तक हमारी जानकारी का प्रश्न है, इस सम्बन्ध में आज तक कोई भी उल्लेखनीय कार्य नहीं हुआ है और शताब्दियों पूर्व प्रकाश में लायी गयी संस्कृत साहित्य की यह अनुपम कृति सुधी पाठकों की समुचित जिज्ञासा के अभाव में आज भी निरअनूदित और बिना किसी टीका टिप्पणी के उपरोक्त पत्रिका के पन्नों में दबी पड़ी है। आशा है भविष्य में जिज्ञासुओं का ध्यान इस ओर अवश्य जायेगा और उनके सद्प्रयास के फलस्वरुप पंडित मदनोपाध्याय की इस नाटिका की सुन्दर सानुवाद समीक्षायें भी प्रकाश में आयेंगी। अपनी सीमाओं के अन्तर्गत हम जो कुछ लिखने जा रहे हैं उसे इस विषय की 'आथातो जिज्ञासा' मात्र कह सकते हैं।

जैसा कि हम पहले कह चुके हैं, यद्यपि हुल्त्श महोदय ने अपने संपादन में केवल इस नाटिका के मूल–पाठ को बिना किसी अनुवाद के प्रकाशित किया है, किन्तु अपवाद स्वरुप कुछ श्लोकों के अनुवाद उनकी भूमिका वाले अंश में, फिर भी, समाहित हो गये है और, इस प्रकार के श्लोको में से, सरस्वती वन्दना के बाद शुरु होने वाली इस नाटिका का पहला श्लोक भी एक है। संक्षेप में, हमारे इस लेख का वर्ण्य–विषय नाटिका के इसी श्लोक और हुल्त्श द्वारा किये गये इसके अनुवाद की समीक्षा से सम्बन्धित है। श्लोक की पंक्तियां इस प्रकार हैः–

> **'अत्र कथंचिद् लिखिते श्रुतिलेह्यं लिख्यते शिला युगले भोजस्येव गुणोर्जितमर्जुन मूर्त्याडवतीर्णस्य।'**[2]

हुल्त्श महोदय ने अपनी भूमिका में प्रसंगवश इस श्लोक का अंग्रेजी अनुवाद इस प्रकार किया है :–

> "On this pair of blank slab is being written with difficulty the power–to be absorbed by the ear– or the virtues of Bhoja himself, who has become incarnate in the form of Arjuna."[3]

यहां पर उपरोक्त श्लोक की मूल भाषा और उसके द्वारा अभिव्यक्त विचारों की दृष्टि से हुल्त्श महोदय की शतशः अक्षरानुवाद समीचीन नहीं जान पड़ता है। क्रियापद की दृष्टि से इस अनुवाद में **लिखिते** और **लिख्यते** दोनों को मात्र 'बीइंग रिटेन' कहा गया है जो अनुपयुक्त और भ्रामक है। इसी तरह अव्यय पद कथंचिद् को 'विद डिफीकल्टी'(यानि 'साकष्ट' अथवा कष्टसहित) कहना, तथा **लिख्यते** के विशेषण रुप श्रुतिलेह्यं को 'द पावर टु बी एब्जार्बड् बाई द इयर' यानी ऐसी शक्ति जिसे कान समाहित कर लें' आदि के रुप में अनूदित करना भी पंडित मदन की आलंकारिक

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कर लें' आदि के रुप में अनूदित करना भी पंडित मदन की आलंकारिक भाषा और उसकी भावनाओं को हत्या जैसा लगता है। वास्तव में काव्य रचना या कविता लिखना, शिला-पट्ट पर उसी कविता की अनुकृति लिखवाना और अन्ततः काव्य-वाचन के फलस्वरुप उभर कर ऊपर आने वाले कविता के ओज, प्रसाद और माधुर्य्य आदि गुणों का रसास्वादन करना आदि कई तथ्यों के दृष्टिकोण से इस श्लोक में प्रयुक्त **कथंचिद्**, **लिखिते** और **श्रुति-लेह्यं लिख्यते आदि प्रयोग बड़े ही सार्थक** एवं सारगर्भित हैं। हमारे विचार से कवि की अपनी बात की गहराई तक पहुंच पाने के लिये इन शब्दों की अर्थवत्ता पर एक बार फिर से विचार करना आपेक्षित है।

इस प्रकार श्लोक के पहले चरण यानी '**अत्र कथंचिद् लिखिते** आदि में शब्द कोषों के अनुरुप **अत्र** और **कथंचिद्** दोनों ही अव्यय पद हैं जो **लिखिते** वाले क्रियापद के साथ प्रयुक्त हुये हैं। यहां पर **अत्र** शब्द का अर्थ है यहां, इस समय, इस सन्दर्भ में, इस स्थान पर आदि। पुनः कथंचिद् शब्द जो 'कथम्' और 'चित्' के संयोग से बना एक दूसरा अव्यय पद है। कोषों के अनुसार जब कभी इस रुप में प्रयुक्त होता है तब उसका अर्थ होता है, यथा-तथा, जैसे-जैसे, कोई भी किसी भी प्रकार से, हर प्रकार से अथवा सम्पूर्ण प्रयत्न के साथ किया गया कार्य।[4] अन्त में, **लिखिते** वाला क्रिया-पद यहां पर उभयार्थक है। इसका पहला अर्थ है काव्य लेखन यानी कविता लिखने अथवा उसकी सर्जना अथवा रचना करने आदि से और दूसरा अर्थ है उसे किसी स्थान पर लिख लेने अथवा पर लिख लेने अथवा उसका पाण्डु लेख आदि तैयार कर लेने से। और चूंकि यहां पर लिख् धातु के भूतकालिक रुप **लिखित** का प्रयोग सप्तमी विभक्ति में **लिखिते** ऐसा किया गया है। अस्तु वर्तमान सन्दर्भ में इसका अर्थ होगा 'यहां' पर, इस संदर्भ में प्रयत्न पूर्वक (काव्य-लेखन) अथवा काव्य की सर्जना होने और उसका पाण्डु लेख आदि तैयार कर लिये जाने के बाद (यानि काव्यस्य **अत्र कथंचिद् लिखिते (सति)**'

इससे पहले कि हम इस श्लोक के अगले चरण में प्रयुक्त **श्रुतिलेह्यं** शब्द की लक्षणा पर विचार करें, यहां पर संक्षेप में लिखि धातु के **लिखिते** और **लिख्यते** जैसे को भिन्न प्रयोगों की अपनी-अपनी उपयोगिता और अर्थवत्ता के बारे में भी दो शब्द आपेक्षित लगते हैं।

जैसा कि हमें अनेको अन्य प्रशस्तियों और शिलालेखों के अनुशीलन से ज्ञात होता है, प्रायः किसी भी प्रशस्ति अथवा शिलालेख की विषय-वस्तु को शिल्पी, शिला कुट्टक अथवा उत्कीर्ण करने वाले के हाथ में देने से पूर्व उस प्रशस्ति का रचनाकार कवि अपना पूर्वलेख, प्रालेख अथवा पाण्डु लेख या तो स्वयं तैयार कर लेता था या किसी कुशल लिपि-ज्ञान विधिज्ञ, दिविर पति, लेखक अथव कायस्थ के द्वारा उसका लिखित प्रारुप तैयार करवा लेता था। इसीलिये, जैसा कि हम जानते हैं, शिलालेखों और प्रशस्तियों में अधिकांशतः पहले उस काव्य के रचयिता कवि के नाम का उल्लेख होता है, तब उसकी लिखित रुप (अथवा पाण्डु-लेख तैयार करने वाले लेखक अथवा कायस्थ का नाम आता है और बाद में उसी पाठ को शिला फलक पर पूरी नाप-जोख) के साथ उत्कीर्ण करने वाले सूत्र-धार शिल्पी का नाम आता है। उदाहरण के तौर पर खजुराहो से प्राप्त चंदेलवन्शी राजा धंगदेव और जयवर्म्म देव की प्रशस्ति (संवत् 1059-1173)[5] में पहले इसके रचनाकार कवि राम का उल्लेख आया है (**श्री रामो रमणीय सूक्ति-रचना चातुर्य धुर्यः कृते तेनेयं विहिता प्रशस्ति रचना भक्त्यालये शूलिनः**)।[6] उसकेउपरान्त इस प्रशस्ति के लेखक कायस्थ यशः पाल का (**यशः पालेनायं विदित पद विद्येन लिखितः**)[7] और अन्त में प्रशस्ति के इस प्रकार से तैयार किये गये **लिखित** रुप को शिलाफलक पर उत्कीर्ण करने वाले शिल्पी सिंह का (**लिपि-ज्ञान विधिज्ञेन प्राज्ञेन गुण शालिना। सिंहेनेयं समुत्कीर्ण्णा सद्वर्णा रुप शालिनी**)।[8] वैसे इस सन्दर्भ के और भी अनेकों उदाहरण प्रस्तुत किये जा सकते हैं किन्तु विस्तार भय-वश यहां पर यही इतना कह देना पर्याप्त होगा कि पाण्डु-लिपि अथवा लेख के सम्बन्ध में व्यास जी ने जो कुछ निर्देश दिये हैं उनसे भी इस बात की पुष्टि होती है:-

पाण्डु लेखेन फलके भूमौ वा प्रथमं लिखेत्।
न्यूनाधिकं तु संशोध्य पश्चात पत्रे निवेशयेत्।।[9]

यद्यपि हमारी अपनी **परिजातमंजरी** अथवा **धार-प्रशस्ति** में रचनाकार मदन कवि और रुपकार शिल्पी रामदेव के अतिरिक्त इसका पाण्डु-लेख तैयार करने वाले किसी अन्य व्यक्ति का उल्लेख नहीं है, किन्तु श्लोक के आखिरी चरण '**श्रुतिलेह्यं लिख्यते शिला युगले**' के प्रतिकूल '**अत्र कथंचिद् लिखिते**' पद की अभिव्यंजना पर विचार करने से यह बात स्वतः स्पष्ट हो जाती है कि यहां पर '**लिखिते**, अभिप्राय क्या था? और स्वतः प्रतीत होने वाले तथ्यों की इसी श्रृंखला में जब हम एक बार पुनः '**लिख्यते शिला युगले**' पद के वाच्यार्थ को प्रशस्ति के इस परिपेक्ष्य में देखते हैं कि शिलाफलक पर इसके पाठ को उत्कीर्ण करने वाला शिल्पी रामदेव था, तब यह तथ्य स्वयं सामने आ जाता है कि नाटिका के इस पाण्डु लेख को एक शिल्पी द्वारा दो शिलालेख-फलकों पर लिखवाया अथवा उत्कीर्ण करवाया गया था। दूसरे शब्दों में प्रशस्ति के पहले श्लोक वाली बात का निर्वाह इसके अन्तिम श्लोक में किया गया है :-

रुपकार प्रकांडस्य सीहाकस्यांग जन्मना।
प्रशस्तिरियमुत्कीर्णा रामदेवेन शिल्पिना।।[10]

प्रशस्तिकार की अपनी प्रशस्ति, उसके पाठ-लेखन और कुशल शिल्पी द्वारा शैलांकन के बाद इस प्रसंग में जिन पात्रों का उल्लेख आता है अथवा जिनके कुशल क्षेम की अहर्निश कामना की जाती है, वे हैं इस प्रशस्ति के वाचक और श्रोता-गण। उदाहरण के तौर पर वत्सभट्टि ने अपने द्वारा लिखी गयी प्रशस्ति में न केवल इस सभी पात्रों की गणना-मात्र की है अपितु इनके सतत् कल्याण की कामना भी की है:-

स्वस्ति कर्तृ-लेखक-वाचक-श्रोतृभ्यः।[11]

दूसरे शब्दों में, प्रशस्तिकार कवि का अपना परिश्रम तभी सिद्ध और सफल माना जायेगा जब उसकी इस कृति का इसके पाठक गण अनिर्बाध

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और सस्वर पाठ कर सकें तथा इसे इसके श्रोतागण बार–बार सुनकर स्वयं को रसाप्लावित कर सकें। मदन कवि ने, अपने द्वारा लिखी गयी प्रशस्ति के बारे में, इसी अभिलाषा और आकांक्षा को शब्द प्रदान करते हुये जो कुछ कहना श्रेयस्कर समझा था उसी का पाठ है– **श्रुतिलेह्यं लिख्यते शिला युगले**–अर्थात यहां इन दो शिला फलकों पर जो कुछ लिखा और लिखवाया जा रहा है (इसकी गुणवत्ता और माधुर्य के बारे में यह आकांक्षा की जाती है कि) इसे पढ़ने और पढ़कर सुनने के बाद हमारे श्रोता–गण इस जबान से चाटे जाने वाले लेह्यं की तरह कान से ही चाट जायेंगे।

यहां पर इस प्रसंग का सबसे सुन्दर और सुष्ठु और जहां तक हमारी जानकारी का प्रश्न है, अभी तक अन्यत्र न मिलने वाला अस्तु अनुपम और अनन्य प्रयोग है **श्रुतिलेह्यं** जिसकी विवेचना के आधार पर राज गुरु मदनोपाध्याय के वाग्वैभव और सौन्दर्य–बोध की निजी मान्यताओं और उनकी अपनी उपलब्धियों की अनुशंसा की जा सकती है।

संस्कृत भाषा, व्याकरण–रुप सिद्धि और समास तथा साहित्यिक उद्धरणों आदि कई दृष्टियों में **श्रुतिलेह्यं** जैसे समस्त पद का प्रयोग वागीश्वर मदन कवि का स्वयं में एक अभिनव प्रयोग है जिसके तत्तुल्य पदों की संख्या अनाभिकाधिष्ठित मात्र है। और इस अनन्य पद का वाग्वैभव व्यापार पूरी तरह तभी समझ में आ सकता है जब इस बारे में संस्कृत व्याकरण और साहित्य दोनों ही दृष्टियों से समुचित विचार किया जाय। पाणिनीय व्याकरण की दृष्टि से **श्रुतिलेह्यं** और ऐसे ही कुछ अन्य लोक विश्रुत प्रयोग इस प्रकार के प्रयोग है जिन्हें अर्थ की अधिकता और अतिशयता व्यक्त करने के निमित्त कभी–कभी वक्ता और लेखक निन्दा और स्तुति दोनों ही प्रयोजनों से भौतिक रुप से संभव ने दिखने वाले कार्य व्यापार में भी एक असंभव अर्थ को आरोपित करने के लिये प्रयोग में लाते हैं। पारिभाषिक शब्दावली में इन्हें **'अधिकार्य वचन'** कहा जाता है। और चूंकि पाणिनी के अपने समय की लोकभाषा में उपलब्ध इस प्रकार के सभी उदाहरणों से संज्ञा–पद की तृतीया विभक्ति के साथ प्रयोग में लाये गये सभी क्रिया पदों में **कृत्य** (और उसमें भी **यत्** और **ण्यत्**) प्रत्यय लगाकर ऐसा किया जाता था अस्तु उन्होंने इस विषय की व्यवस्था करते हुये जो सूत्र बनाया है उसे **'कृत्यैरधिकार्य वचने'**[12] कहा गया। पुनः इस प्रकार के अधिकार्य–वचन सम्बन्धी भाषा के जिन प्रयोगों की चर्चा की गयी है उनमें से **काक पेया नदी, श्वलेह्यं कूपः और वाष्पच्छेद्यानि तृणानि**[13] आदि मुख्य हैं। इनमें से काकपेया नदी का अधिकार्थ ऐसी अल्पतोया नदी से है जिसका पानी कौओं के पीने में ही समाप्त हो जाय (भावार्थ यह कि इस प्रकार की नदी जिसमें अतिशयित रुप से बहुत ही कम पानी हो जैसे लोकभाषा अवधी में देशी आमों की सबसे छोटी नस्ल को कभी–कभी कोआ लिलनी (जिसे कौए निगल जाय) कहा जाता है। **श्वलेह्यं कूपः** के कुएं की संज्ञा है जिसका पानी केवल कुत्ते ही चाटकर समाप्त कर दें और **वाष्पच्छेद्यानि तृणानि** का अर्थ उस प्रकार के कोमल तिनकों से है जो भाप लगने मात्र से टूट जाएं से स्पष्ट है कि भाषा के इन तीन उदाहरणों से अतिशयोक्ति की व्यंजना के साथ नदी और कुएं में पानी की अतिशय कमी और तिनके के सन्दर्भ में उसकी कोमलता को उभारने का प्रयास किया गया है।

पुनः पाणिनीय शब्द शास्त्र और उसके अनुशासन में पुष्पित एवं पल्लवित होने वाले संस्कृत साहित्य (जहां पर **यच्छब्द आह तदस्माक प्रमाणाम**[14] की बात सर्वोपरि मिलती है) का अनुशीलन करने के बाद **काकपेया नदी** और **श्वलेह्यः कूपः** की समता वाला उदाहरण एक भी नहीं है।

इस विषय के उपरोक्त दो उदाहरणों में से एक उदाहरण कालिदास के मेघदूत और दूसरा **भट्टनारायण** के **वेणी–संहारम्** में मिलता है। कालिदास के यक्ष ने अपने संदेश की उत्सुकता और भावों की प्रवणता को लेकर एक ही संदेश के लिये एक से अधिक विशेषण प्रयुक्त किये है। एक बार उसने इसे **'सन्देशार्थः क्व पटुकरणेः प्राणिभिः प्रापणीयाः'** (यानि मेरे सन्देश का अर्थ चतुरेन्द्रिय प्राणियों द्वारा प्राप्त करने योग्य है) कहा है,[15] और इसी बात को लेकर उसने स्वयं को दुखी और संतृप्त बताया है **(संतृप्तांनां त्वमसिशरणं** और **संदेश में हर धनपति क्रोध विश्लेषितस्य)**[16] और अन्ततः जब उसके भावों की प्रवणता अपनी चरमिति पर पहुंच गयी तब उसने अपने अधिकार्थ वचनों का प्रयोग करते हुये संदेश की बात को **श्रोतपेयम्** अर्थात कानों द्वारा पी लेने योग्य कहकर अभिव्यक्त किया है:–

सन्देशं में तदनु जलद श्रोष्यति श्रोत्रपेयम्।[17]

ऐसे ही **वेणी–संहार** के आमुख वाले अंश में सुकवि भट्ट नारायण ने महर्षि व्यास द्वारा प्रणीत महाभारत के वचनामृत की अनुशंसा करते हुये इसी बात को एक दूसरे ढंग से प्रस्तुत किया है:–

'श्रवणांजलिपुटपेयं विरचितवान्यभारताख्यममृतं यः।
तदहमरागमकृष्णं कृष्णद्वैपायनं वन्दे।।[18]

जैसा कि इन उदाहरणों से स्पष्ट है यद्यपि यहां पर **श्रोत्रपेयम्** और **श्रवणांजलि पुटपेयम्** दोनों ही सन्दर्भो में पाणिनि के **कृत्यैरधिकार्य वचने'** सूत्र का अपना अधिकार परिलक्षित होता है किन्तु ये दोनों उदाहरण **काकपेया नदी** आदि जैसे उदाहरण के विपर्यय मात्र हैं अस्तु व्याकरण की लीक से केवल थोड़े से भित्र हैं। इनकी अपेक्षाकृत मदन कवि का **श्रुतिलेह्यं** वाला अपना प्रयोग सर्वथा मौलिक और अर्थ की दृष्टि से अधिक सुन्दर और सारगर्भित है। जैसे जिह्वा–स्वाद की दृष्टि से किसी चीज को पीने और चटकारी लेकर चाटने वाली दो भिन्न क्रियाओं मेंसे चाटने योग्य वस्तु का अपना स्वाद अधिक श्रेयस्कर समझा जाता है उसी तरह **श्रोत्रपेयम्** **श्रुतिलेह्यम्** दोनों के बीच भावार्थ की अपनी प्रवणता के विचार से **श्रुतिलेह्यम्** भाषा और अभिव्यक्ति का सुन्दरतम प्रयोग है। वास्तव में संस्कृत भाषा का यह उसी प्रकार का अनन्यतम प्रयोग है जिसके बारे में भाष्यकार ने **"एकः शब्दः सम्यग् ज्ञातः सुष्ठु प्रयुक्तः स्वर्गे लोके च कामधुक् भवति**[19] वाली बात कही थी।

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सन्दर्भ और टिप्पणी

1. **एपिग्राफिया इन्डिका,** भाग 8, 'धार प्रशस्ति ऑफ अर्जुनवर्मन,' पृष्ठ 96–122 और चित्र।

2. **वही**, मूलपाठ, पंक्ति संख्या –1, श्लोक संख्या– 1.

3. **वही**, भूमिका, पृष्ठ 98

4. दृष्टव्य **अमरकोश (दक्षिणात्य व्याख्योपेत,** सं० ए० ए० रामनाथन, मद्रास 1978, भाग 2 नानार्थाव्यय वर्ग) 3.3.251 टीका भाग, जहां पर **कथंचिद्** पद की अनेकार्थ व्यंजना के कारण इसे यहां पर उद्धृत किया गया है और साथ में यह भी कहा गया है कि साहित्य में उपलब्ध अनेकों सन्दर्भों में **कथंचिद्** का प्रयोग नाम के रुप में भी प्रायः किसी वस्तु को प्रकाश में लाने, संभावना व्यक्त करने, क्रोध, उपगम और कुत्सा आदि व्यक्त करने के अर्थ में किया गया है:–

   प्रकाश संभावनयोः क्रोधोपगम कुत्सने।
   कथंचिदर्थे नाम स्यादलीक विस्मयोरपि।।

   अस्तु हमारे संदर्भ में **कथंचिद्** शब्द का प्रयोग किसी बात को लिखकर प्रकाश में लाने के लिए अधिक उपयुक्त जान पड़ता है।

5. **एपिग्राफिया इंडिका,** भाग–1, खजुराहो इन्सक्रिप्शन नं० 5, पृ० ,सं० 146, 147 आदि।

6. **वही**, पंक्ति संख्या 30, श्लोक संख्या 58.

7. **वही**, पंक्ति 31, श्लोक 59.

8. **वही**, पृष्ठ 147, पंक्ति 32, श्लोक 62.

9. **महाभारत,** वामन शिवराम आप्टे संपादित संस्कृत कोश में उद्धृत

10. **एपि० इंडिका**, भाग–8, पृष्ठ 117, श्लोक 76.

11. **कारपस इन्सक्रिप्शन इंडिकेरम्**, भाग– 3, पृष्ठ 81 आदि, पंक्ति 24.

12. **अष्टाध्यायी,** 2.1.33 सं०, स्वर्गीय श्रीश चन्द्र वसु, दिल्ली 1962 (पुनर्मुद्रित) इस सन्दर्भ में संस्कृत वृत्ति और वसु महोदय की अंग्रेजी टीका भी दृष्टव्य।

13. वही, और भी देखिए **काशिकावृत्ति** (सं० स्वामी द्वारिका प्रसाद शास्त्री एवं पं० कालिका प्रसाद शुक्ल) वाराणसी, 1965, भाग–2,पृष्ठ 49 तथा **अष्टाध्यायी** (भाष्य) प्रथमावृत्ति, सं० ब्रहमदत्त जिज्ञासु, अमृतसर, 1964, पृष्ठ 200–201 आदि।

14. **महाभाष्य**, 2.1.1.

15. **मेघदूत**, बल्लभदेव की संस्कृत टीकायुक्त, सं० इ० हुल्त्श, लंदन, 1911, श्लोक सं० 5.

16. **वही**, श्लोक 7

17. **वही**, श्लोक 13– जहां पर बल्लभदेव ने अपनी टीका में श्रोतपेयम् शब्द की व्याख्या करते हुए **श्रोत्रपेयमिति कृत्यैरधिकार्थ वचने आदि उद्धृत किया है।**

18. **वेणी संहारम्** (निर्णय सागर संस्करण) बम्बई, 1930,1,4.

19. **महाभाष्य**, 6.1.84

डा० शीतला प्रसाद तिवारी
अधीक्षण पुरालेखविद्
भारतीय पुरातत्व सर्वेक्षण,
पुराना विश्वविद्यालय भवन,
मैसूर– 570005

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Sambhal Copper-plate of Nāgabhaṭa II; Vikrama Samvat 885

D. P. DUBEY

The copper plate, of which the contents are here published for the first time, was obtained in May 1993 by Śrī Taufīq Ahmed Qādrī Chistī, an antique dealer of Amroha, from one of the shops selling old and broken articles at Sambhal in the Moradabad district of U. P. He informed me that he received it in a bent and twisted condition in consequence of which it had to be flattened, and that the plate was covered with green verdigris but on clearing them the record was found in a good state of preservation. When I visited his residence on September 25, 1993, he was kind enough to allow me for a few hours for personal examination of it. I edit the record from the original plate as well as from the ink-impressions kindly supplied to me by Śrī Qādrī Chistī who also informed me where and when the original plate was found. However, no imformation is available as to the exact owner of the copper-plate.

This is a single plate inscribed on one side only. Its edges are fashioned thicker and raised into rims for the protection of the writing. The portion, measuring 5 1/2"x2 4/5" cut in the left middle of it presumably contained the seal, though it is not forthcoming now.

A piece in the right hand corner nearly at the top of the plate is broken off, which has caused damage to the medial sign **ā** of the last letter in line 2. It comprises 14 lines of writing and measures 23 1/2" by 19", being 1/5" thick and weighs about 10 Kg. The size of the letters is about 1/2" in height and 1/10" in breadth. The language of the grant is Sanskrit prose, written in the Nāgarī characters, precisely of the same style as those to be seen in the Barah copper-plate of Bhojadeva I and the Dighwā Dubaulī plate of Mahendrapāladeva I, etc.

The first five lines of it, as far as the mention of the *Mahārāja Śrī Nāgabhaṭadeva,* are in common with the Bārāh copper-plate[1] of Bhojadeva I, the Daulatpurā plate[2] of Bhojadeva I, the Dighwa Dubauli plate[3] of Mahendrapāladeva I, the Bengal Asiatic Society's plate of Vināyakapāla[4] and the Pratāpgarh stone inscription[5] of the time of Mahendrapāladeva II. Whereas in other grants the reading is *Mahodayasamāvāsita,* herein it is *Mahodayāvāsita* in line1. All the six records including the sambhal plate were issued from the *skandhāvāra* (royal residence), complete with many ships, elephants, horses, chariots, and foot-soldiers, at Mahodaya.

As regards orthography,I may note the use of **v** for **b**,e.g. *samvaddha,* 1.5 and *nivaddha,* 1.14; the doubling

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throughout of **t** in conjunction with a following **r**, e.g. puttra 11.2,3, *Ahicchattra,* 1.5, *pittroh* and *sagottra*, 1.9, and *yuvarājottra,* 1.13; and the omission of *anusvāra* in the end of *rājaśāsana,* 1.8.

The use of *parambhagavatī* of line 4 also calls for notice. On it Pt. G.H. Ojha has rightly remarked, "In most of the grants and seals of the Pratīhāra kings the adverb *param* is persistently used before *bhagavatībhaktah* in place of the adjective *parama* which is used before the names of other deities and there appears to be no need of correcting it to *parama*."[6] The *rāta* ending names of the donees betray the influence of local dialect; rāta being the Prākṛta form of the Sanskrit word *raksita.*

The year when the grant under notice was issued is given in line 14, where it is expressed by letter numerals and numerical figures. They include forms of the numerical symbols of the period for 100, 8,80, 5 and 7, which are identical to those mostly found in the Bārāh and Bengal Asiatic Society's plates. However, the numeral for *tithi,* which is denoted by **grā** like letter here, is unique, and may be decoded with the help of the developmental stages of this numeral during the early medieval period.[7] That it is Samvat 885, Jyeṣtha- vadi7 of the Vikrama era is pretty certain. Accordingly, it corresponds to Saturday, 9th May, A.D. 828.

This is the first known charter of Nāgabhaṭadeva, the son of Vatsarājadeva from Sundarī Devī and the Grandson of Devaśaktideva, though there is an inscription of his time- the Buchkala inscription[8] from Jodhpur region dated in the Vakrama year 872 (AD815). That he was Nāgabhaṭa II the fourth ruler of the Gurjara Pratīhāra family is too clear to require demonstration. It is well- known that he, after having defeated Cakrāyudha before A.D. 815, annexed his kingdom and transferred his seat of government to Kanauj, which henceforth contiuned to be the capital of the dynasty. In the light of this grant it is hard to agree with R. C. Majumdar that" if Nāgabhaṭa really transferred his capital, it is very likely towards the close of his reign *circa* A.D. 830 after (the Pāla king) Dharmapāla had died and his son and successor Devapala had enjoyed the position of the supreme ruler of northern India."[9]

The grant was written by Gīyaka, the *dūtaka* being the *Yuvarāja* named Rāma who was loved by all. The identity of Gīyaka remains obscure. Rāma is evidently Rāmabhadra, also called Rāmadeva, who was the son of Nāgabhaṭadeva II from Īṣṭādevī and father of Bhojadeva I. The association of a crown prince, with the office of the dūtaka calls for attention. This is not the only case of an heir-apparent being charged with the conveyance of the grant. The daulatpurā plate of the Pratīhāra king Bhojadeva I, dated in the vikrama year 900, refers to the *dūtaka yuvarāja* Nāgabhaṭa[10]. Records of other families refer to crown princes discharging the same function.[11] Sometimes this office was combined with that of a *dandpāśika* (an official connected with police and judiciary), *Cf Dandapāśika* Amarāditya was the *dūtaka* of the Āhār stone inscription[12] (no.1) of the Pratīhāra king Bhojadeva I, the grandson of Nāgabhaṭadeva II. P. Bhatia has rightly opined that the *dūtaka* was a high officer who conveyed the ruler's sanction of a charter to local officials who then had the charter drawn up and delivered.[13]

The localities mentioned in this inscription admit of easy identification. Mahodaya is generally taken to be a synonym of Kanauj or Kānyakubja. The donated village of *Śambhupallikā*, of course, is Sambhal where the plate was found. It is the tehsil headquarters of the same name in the Morādabad district of U.P. It is at a distance of 20 miles to the east of Āhār in the Bulandshahar district which has yielded a stone inscription of the time of Bhojadeva I. Sambhal was possibly in very early days held sacred by the Hindus. Abul Fazl says that 'in' the town of Sambhal was an old Vaiṣṇava temple called Hari Mandira belonging to a Brāhmana, from among whose descendants the tenth incarnation will appear at that place.'[14] This temple no longer exists and its place is taken by a very striking mosque in the centre of the old town, which forms a conspicuous feature in the landscape for miles around. Its memories, however, still survive there. In the time of the Mughal emperor Akbar Sambhal was a sarkar in the subah of Delhi and had a brick fort.[15] More than half of its population is now Muslim. It may be of some interest to note that the largest property owned by Brahmanas in the Moradabad district at the beginning of the present century was that of Shitala Prasad Misra of Sambhal, whose family was the only Misra in the district and said to have been settled in Sambhal for several centuries.[16] In the ab-

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sence of details, it is hard to establish any connection of this family with that of the donees of the charter in question or that referred to in the *Āin-i-Akbarī.*

The name of Guṇapura survives in that of the town of Gunnaur, the tehsil headquarters of the same name in the Badaun district, which is about 25 miles south-west of Sambhal. According to Abul Fazl, "Gannaur was a mahāl in the Sarkār of Sambhal"[17] in the time of Akbar. The local tradition has it that in the thirteenth century this town was bestowed on the Muslim saint named Shaikh Tāhir Majīd- ud-dīn and the name was thereafter changed to Gunnaur[18]. It is mentioned as a *maṇḍala* as well as a *viṣaya* in the plate under discussion. It may be pointed out that sometimes the *maṇḍala* and the *bhukti* are the same in the Pratīhāra period, as for instance, Śrāvastī is both in the Dighwā Dubulī record.

Ahicchatra is identified with the ancient ruins of Ramanagar, 20 miles west of Bareilly. An inscription of two lines in the mixed Sanskrit in the Brāhmī Script, assigned to the time of the Kuṣāṇas (2nd Cent. A.D.), not only yields the earliest epigraphical evidence of the name of the place but also uses it perhaps for the first time in what is belived to be its correct form Ahicchatra[19]. It was made the headquarters of a *bhukti* of the same name in the Gupta period. A clay seal of that period discovered there bears an inscription recording that it was issued 'from the office of the *Kumārāmātya* of the *bhukti* of Ahicchatra'.[20] The Bānskherā plates of Harṣa refer to the Ahicchatrā *bhukti* of his empire.[21] The Ādivarāha coins of the Pratīhāra king Bhojadeva I were discovered there.[22] In fact, the coins, seals, and other antiquities discovered there reveal that Ahicchatra formed a *bhukti* of the successive empires of the Guptas, the Maukharis, Harṣa and the Pratīhāras. The occupation of the city was more or less continuous from the PGW period to A.D. 1100 when it was finally deserted. It was believed earlier that there were three provincial seats- Kanauj, Śrāvastī and Pratiṣṭhānapura with varying jurisdiction in the Gurjara Pratīhāra empire.[23] Ahicchatra, which lay between Kanauj and Śrāvastī, has now been added to this list.

TEXT

1. ***Oṁ[24] svasti / śrī Mahoday–āvāsit āneka-nau-hasty-aśva-ratha-patti–sampanna–skandhāvārāt- para-***

2. ***mavaiṣṇavo mahārāja–śrī–Devaśaktidevas= tasyaputtras= tat–pād–ānudhyātaḥ śrī–Bhūyik (ā*)***

3. ***devyām= utpannaḥ paramamāheśvaro mahāraja–śrī–Vatsarājadevas= tasya puttras= ta–***

4. ***t-pād-ānudhyātaḥ śrī-Sundarīdevyām=utpannaḥ param[25]–bhagavatībhakto mahārāja–śrī–Nāga–***

5. ***bhaṭadevaḥ // Ahicchatra-bhuktau Guṇapura-maṇḍala–viṣaya–saṁva (ba) ddha Śambhupallikāgra–***

6. ***hāra–samu pagatān= sarvvān= eva yathāsthāna–niyuktān= prativāsinaś= ca samā–***

7. ***jñāpayati / Uparilikhit–āgrahāras=sarvvāya–sameta ā–candr– ārkka–kṣiti–***

8. ***kālaṁ= pūrvvadatta–devavra (bra) hmadeya–varjjito rāja–śāsana (ṁ*) dṛṣṭvā bhogan= ca jñātvā ma–***

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9. *yā pittroḥ puṇy–ābhivriddhaye Bhāradvāja-sagottra Mādhyandina–Vājasaneyasa vra (bra)–*

10. *hmacāri–bhaṭṭa–Sūryarāta/bhaṭṭa–Nāgarāta/bhaṭṭa Ravirāta/bhaṭṭa–Nārāyaṇarāta/bha–*

11. *ṭṭa–prabhākararāt–ānvayaja–brāhmaṇānāṁ prāg–bhoga–krameṇaiva pratipādita iti*

12. *viditvā bhavadbhir = anumantavyaḥ prativāsibhir = apy = ājñāsravaṇ vidheyair = bhūtvā sarvvāyās = samu–*

13. *paneyā iti/Gīyakena prayuktasya śāsanasya sthirāyateḥ/Dutako yuvarājottra Rā–*

14. *mākhyo janavallabhaḥ/samvat 100 8 80 5 Jyeṣṭha vadi 7 niva (ba) dhaṁ //*

TEXT

1. ओं स्वस्ति। श्री महोदयावासितानेकनोहस्त्यष्वरथपतिसम्पन्नस्कन्धावारात्पर

2. म वैष्णवो महाराजश्रीदेवशक्तिदेवस्तस्य पुत्रस्तत्पादानुध्यातः श्रीभूयिक (ा*)

3. देव्यामुत्पन्नः परममाहेश्वरो महाराजश्रीवत्सराजदेवस्तस्य पुत्रस्त

4. त्पादानुध्यातः श्रीसुन्दरीदेव्यामुत्पन्नः परम्भगवतीभक्तो महाराज श्रीनाग

5. भटदेवः।। अहिच्छत्रभुक्तो गुणपुरमण्डलविषयसम्व (ब) द्धशम्भुपल्लिकाग्र

6. हार समुपगतान् सर्व्वानेव यथास्थाननियुक्तान्प्रतिवासिनश्च समा

7. ज्ञापयति। उपरिलिखिताग्रहारस्सर्व्वायसमेत आचन्द्रार्क्कक्षिति

8. कालं पूर्व्वदत्तदेवव्र (ब्र) ह्मदेयवर्ज्जितो राजशासन (म्*) दृष्ट्वा भोगञ्च ज्ञात्वा म

9. या पित्रोः पुण्याभिवृद्धये भारद्वाजसगोत्रमाध्यन्दिनवाजसनेयस व्र (ब्र)

10. ह्मचारि भट्टसूर्यरात। भट्टनागरात। भट्टरविरात। भट्टनारायणरात। भ

11. ट्टप्रभाकररातान्वयजव्रा (ब्रा) ह्मणानां प्राग्भोगक्रमेणेव प्रतिपादित इति

12. विदित्वा भवद्भिरनुमन्तव्यः प्रतिवासिभिरप्याज्ञाश्रवणविधेयेर्भूत्वा सर्व्वायास्समु

13. पनेया इति। गीयकेन प्रयुक्तस्य शासनस्य स्थिरायतेः दूतको युवराजोत्ररा

14. माख्यो जनवल्लभः। सम्वत् 100 (X) (8) = 800 80 5 (= 885)

ज्येष्ठ वदि 7 निव (ब) द्धम् ।।

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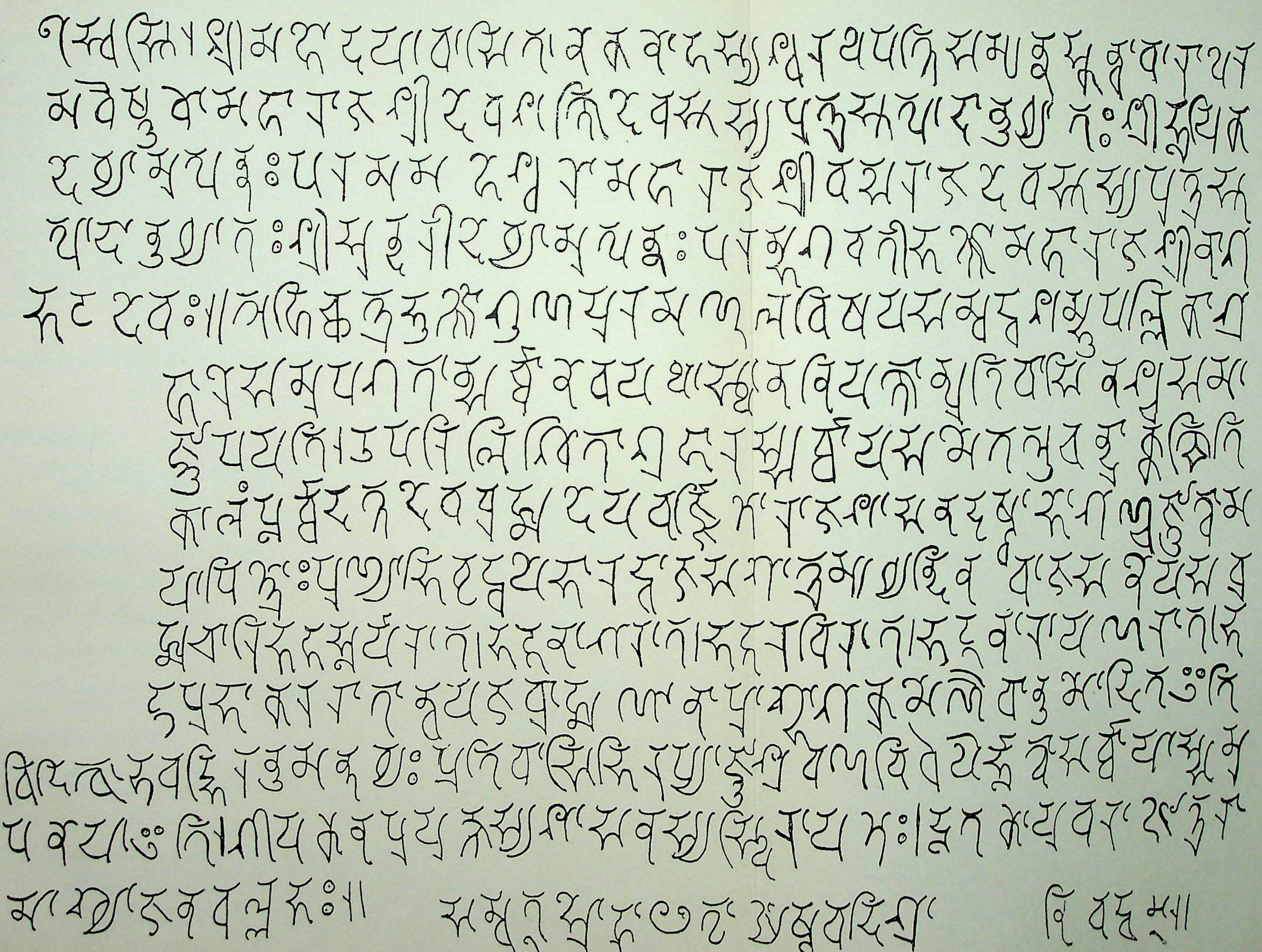

An eye copy of Sambhal (Moradabad) Copper-plate of Nāgabhaṭa II; Vikrama Samvat 885

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TRANSLATION

Om. May it be well! From the royal residence furnished with many boats, elephants, horses, chariots and foot-solidiers, which is situated at the glorious Mohodaya-(there was) the devout worshipper of Viṣṇu, the *mahārāja* śaktideva, his son, born off Bhūyikādevī was the devout worshipper of Māheśvara, the *mahārāja* Vatsarājadeva, who meditated on his (father's) feet; his son, born of Sundarīdevī was the mahārāja Nāgabhaṭadeva who was greatly devoted to (the goddess) Bhagavatī and a meditator on the feet of his (father)-(he, i.e. Nāgabhaṭadeva) (thus) commands all the inhabitants and the officers appointed to several offices, assembled at the agrahāra village of Śambhupallikā attaached to the Guṇapura sub-division and district in the division of Ahicchatra:

After having seen the royal order and acquainted with the periodical offerings, the above mentioned *agrahāra* together with all the income, exclusive of all the gifts already granted for the gods and Brāhmaṇas, has been given away by me to endure as long as the Moon, the Sun and the Earth exist, for the increase of the religious merit of my parents to the Brāhmaṇas-Bhaṭṭa Sūryarāta, Bhaṭṭa Nāgarāta, Bhaṭṭa Ravirāta and Bhaṭṭa Nārāyaṇarāta-born of the family of Bhaṭṭa prabhākararāta of the Bhāradvāja *gotra* and the mādhyandina-Vājasaneya *Śākhā,* in accordance with the previous enjoyment. Knowing this, you should assent to it; the residents (of the village) also being obedient on hearing the order should make over all the dues to these donees. Of the firmly enduring charter, written by Gīyaka, the *dūtaka* is here the crown prince Rāma, a favourite of peoples. Recorded on the Seventh day of the dark fortnight of Jyestha in the Samvat 885.

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7. cf. A.K. Singh 1991, *Development of Nāgarī script,* Delhi: Parimal Publications, pls. 175-177.
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    Bhojadeva I ascended the throne with a son young enough to be his heir- apparent, and when he died after a long reign of more than half a century, this crown prince named Nāgabhaṭa either predeceased him or was himself too old to rule. That is why the genealogical lists in the records of the later pratiharas ignore him completely. Cf. B.N. Puri 1957. *The history of the Gurjara Pratihāras,* Delhi: Munsiram Manoharlal, 1986, second revised edn., p.97.
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19. K.D. Bajpai 1956, *Ahicchatra*, Lucknow, pp.10-16.

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22. *Journal of the U.P. Historical society* (New Series) 1954, Vol. II, pt. 2, pp. 77-78.

23. B.N. Puri, Op. Cit, p. 162.

24. Expresssed by a symbol

25. Read *parama*.

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कन्दुका बिन्दुकाख्या

शीतला प्रसाद तिवारी

प्राचीन भारतीय इतिहास, भाषा और संस्कृति की आधिकारिक इयत्ता के मूल-श्रोत यहां के अभिलेख हैं और उनका संकलन पठन-पाठन, संतुष्टि-जनक सम्पादन आदि स्वयं में एक दुष्कर कार्य है। इसके लिये प्राचीन लिपियों से परिचित होने के अतिरिक्त अनेक भारतीय भाषाओं, क्षेत्रीय इतिहास और भौगोलिक तथ्यों आदि की जानकारी भी नितान्त आवश्यक है। स्वयं में कष्ट-साध्य पुरातत्व विषय की अपनी सारणी में प्राचीन अभिलेखों के अध्ययन-अध्यापन और कुशल संपादन के कार्य को 'साक्षर पुरातत्व' की कोटि में रखा जा सकता है। कहना न होगा कि प्राच्य विद्या ने शताब्दियों पूर्व शुरु हुये पुर्नजागरण में अन्य सभी क्षेत्रों की भांति अभिलेखों के क्षेत्र में भी सबसे बड़ा योगदान पाश्चात्य विद्वानों का रहा है। वास्तव में जब हमारे यहां के पण्डित अपने प्रपितामहों की लिपि को दैवी अस्तु अपठा मानकर मौन हो चुके थे **(लिपिहि दैवी अपठा भुवीति)।**[1] तब प्रिन्सेप जैसे प्रयत्नशील साधकों ने प्राचीन ब्राह्मी-लिपि और उसकी निरन्तर विकसित और विस्तृत होती गयी वर्णमाला का पुनरुद्धार किया था। पुनः इसी श्रृंखला में किये गये हुल्त्श, बर्जेस, फ्लीट, बूलर और कीलहार्न जैसे पुण्य श्लोक पंडितों के प्रयास भी सर्वथा सराहनीय हैं। भारतीय भाषा और संस्कृति के प्रति किये गये इन सभी विद्वानों के चिर-स्मरणीय योगदान न केवल अचौर-हार्य हैं अपितु अपनी गौरव -शलिनी संस्कृति के प्रति जागरुक प्रत्येक भारतीय से कृतज्ञता ज्ञापन की अपेक्षा भी रखते हैं।

किन्तु अभिलेख जैसे इस जटिल विषय की वस्तु स्थिति यह है कि आज से प्रायः एक शताब्दी या उससे भी पूर्व से संकलित और संपादित किये जा रहे इस प्रकार के साहित्य में से शायद ही कुछ ऐसे अभिलेख हों जिनके बारे में या जिनके कतिपय अंशों के बारे में एक बार पुनः विचार करने की आवश्यकता न हो। और इस वस्तु-स्थिति का आभास ऐसा नही है कि शताब्दियों के अन्तराल के बाद केवल हमें हो रहा हो अपितु प्राचीन अभिलेखों के स्वनाम-धन्य लेखकों से लेकर **(द्रष्टव्य -व्यास तुल्योपि मुह्यति)**[2] हुल्त्श, बूलर और फ्लीट आदि सभी विद्वानों को था और समय-समय पर वे इस बात का अनुभव भी करते आये हैं।

जान फेथफुल फ्लीट (अथवा यों कहें कि यथार्थ ज्ञान की अभिव्यक्ति के प्रति दृढ़ संकल्प) फ्लीट ने एक स्थल पर अपने द्वारा संपादित सभी लेखों का विहंगावलोकन करते हुये कहा था कि -

> प्राचीन भारतीय अभिलेखों के क्षेत्र में हमने आज तक जो कुछ भी किया है, विशेषतया हमारे अपने शोध-कार्य के प्रारंभिक जीवन के प्रयास, कई स्थानों पर समुचित साक्ष्य और समय और कभी-कभी दोनों के अभाव में प्रायः अनिर्णित और सन्देहपूर्ण रह गये हैं। यदि भाग्यवश हमें कुछ और भी लम्बी आयु मिले, तब इच्छा यह होती है कि हम अपने प्रारंभिक अवस्था के प्रायः सभी लेखों, अभिलेखों और निबंधों की आद्यन्त समीक्षा करके उनका एक नया संस्करण प्रस्तुत करें। किन्तु खेद है कि इस तरह के सुअवसर निकट भविष्य में मिलते दिखायी नहीं देते और ऐसी स्थिति में हम अपने जिज्ञाशु पाठकों से मात्र यह अनुरोध करेंगे कि हमारी प्रारंभिक अवस्था की गणेषणापरक टिप्पणियों और प्रस्तुतियों को वे हमारी इसी आकांक्षा के अनुरुप देखने और समझने और जहां कहीं संभव बन सकेउनमें यथेष्ट संशोधन और परिवर्धन करने का प्रयास करेंगे।[3]

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प्रस्तुत लेख का विषय हमारी अपनी जिज्ञासु पुराने लेखों की पुनरावृत्ति और उसी के अनुसार आपेक्षित कुछ संशोधनों और परिवर्धनों से सम्बन्धित हैं। यहां हमने शताब्दी से भी अधिक पहले **एपिग्राफिया इंडिका,** भाग 1 में बूलर द्वारा सानुवाद प्रकाशित की गयी बैजनाथ (कांगडा) से मिली दो प्रशस्तियों[4] में से दूसरी प्रशस्ति के उस श्लोक की अर्धाली पर विचार करने का प्रयास किया है, जिसमें उस क्षेत्र की नदी **बिनुआ** अथवा **बिनोबा** का एक बड़ा ही साहित्यिक उल्लेख कीर-ग्राम की अपनी भौगोलिक स्थिति के सन्दर्भ में किया गया है। इस सारगर्भित लेख की हमारे अपने प्रसंग वाली पंक्तियों का पाठ इस प्रकार हैः-

शैलस्याङ्का च्चलित्वा रूचिर नवतया खेलतीयं सहेल,
कुल्या कन्येव यत्र स्फुरदुरलहरी कन्दुका बिन्दुकाख्या।
कीर ग्रामोभिरामों गुण-गुण निलयो वर्ततेडधित्रिगर्तं,
सोयं राजानकेन प्रबल भुजयुजा रक्षितो लक्ष्मणेन।।

त्रिगर्त्त क्षेत्र में सभी गुणों के निलय स्वरुप एक कीर ग्राम है जहां पर '**कन्दुका बिन्दुका**' नाम की नदी पहाड़ो से निकलकर अपनी सतह पर थिरकती हुयी लहरों से इस प्रकार बहती है जैसे कोई कन्या (अपनी धात्री की गोद से नीचे कूद कर खेल रही हो) ऐसा कीर-ग्राम राजानक लक्ष्मण की विजय-शालिनी भुजाओं के प्रश्रय में है।[5]

यहां पर बूलर द्वारा प्रस्तुत किये गये उक्त श्लोक के अनुवाद में नीचे की प्रायः स्पष्ट, अस्तु निर्विवादित पंक्तियों के अतिरिक्त, ऊपर दो-दो पंक्तियों में वर्णित कुल्य (अथवा छोटी नदी) के सम्बन्ध में विचारणीय बात यह है कि क्या, जैसा बूलर ने कहा है, इस नदी के नाम का तत्सम रुप '**कन्दुका बिन्दुका**' ऐसा था अथवा यह केवल **बिन्दुका** नाम से जानी जाती थी?

यहां पर हमारी इस शंका के दो कारण हैं। पहला यह कि कांगड़ा गजेटियर (पृ० 21) और कनिंघम की रिपोर्ट में विपाशा अथवा व्यास नदी की जिस कुल्या का आधुनिक नाम बिनोवा अथवा **बिनवा** बताया गया है।[6] वह अधिकांश में केवल **बिन्दुका** नाम का तद्भव रुप जान पड़ता है और, इसमें कन्दुका वाले पूर्वपद की ध्वनि कभी सम्मिलित रही होगी, ऐसा नही प्रतीत होता। सीधे शब्दों में, इस नदी का नाम पहले **बिन्दुका** था और अब उसे ही **बिनोवा** और **बिनवा** नाम से जाना जाता है। या तो बिन्दुका के इस नाम के पूर्व कन्दुका पद पहले भी कभी नही था और यदि था भी (?) तब, नदी का नाम वाला यह कन्दुक इतिहास के अन्तराल में इतने गिर गया है कि उसका आभास पाना भी असंभव लगता है।

हमारी अपनी शंका का दूसरा और मूल कारण यह लगता है कि संभवतः बूलर महोदय के अपने अनुवाद में, प्रशस्ति के इस उत्प्रेक्षा मंडित-श्लोक की दो पंक्तियों का अन्वय सही नहीं बैठ पाया क्योंकि, जैसा उनके अनुवाद को देखने से लगता है, यहां पर, श्लोक की इन दो पंक्तियों के अर्थ संपादन में न केवल उन्होने कन्येव शब्द में कन्या इव, यानी उत्प्रेक्षा के माध्यम से प्रस्तुत किये गये उपमेय और उपमानों की अपनी संगति को समझने में असावधानी की है अपितु, इसी कारणवश, कन्या (अथवा उपमेय) के विशेषण **सहेल कन्दुका खेलती** आदि और कुल्या (उपमान) की निजी संज्ञा बिन्दुका को भी सही अर्थों में न समझ पाने की भूल की है।

दूसरे शब्दों में 'सहज भाव' के साथ कन्दुक अथवा बिन्दुका जैसी नदी का वास्तविक नाम नहीं पकड़ पाये, यह बात स्पष्ट है।

इसी तरह उनके इस अनुवाद में एक बार यह कह देने के बाद कि इस प्रकार की नदी पहाड़ों की गोद से निकलकर थिरकती हुई आती है दुबारा, चाहे प्रकोष्ठ में ही क्यों न हो, यह कहना कि वह अपनी धात्री की गोद से कूद कर खेल रही है, पुनरुक्तिपूर्ण और मूल-पाठ से भिन्न लगता है। क्योंकि लेख के अपने शब्दों में इस नदी के बारे में केवल '**शैल स्थाङ्कच्चलित्वा**' मात्र कहा गया है और इसमें धात्री अथवा उसकी गोद का कहीं भी उल्लेख नहीं है।

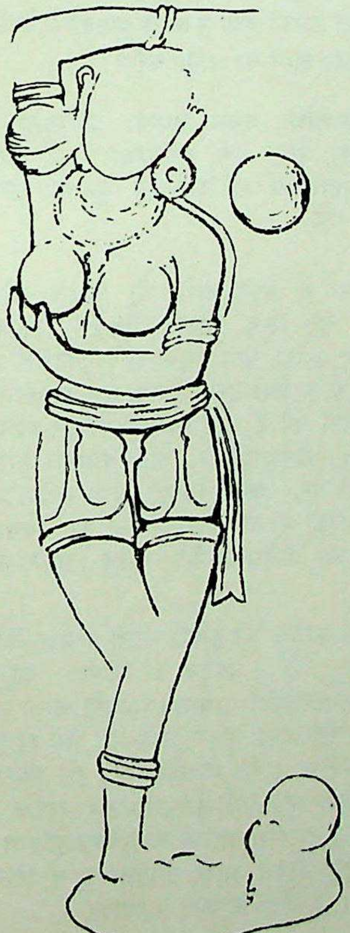
अन्ततः जब हम इस प्रशस्ति के लेखक युवा कवि राम की सरलार्था वाणी (**प्रथमवया सरलार्था व्यधत्त राम प्रशस्तिमिमाम**)[7] और उसके माध्यम से प्रस्तुत की गयी उपरोक्त दोनों पंक्तियों की उत्पेक्षा एक बार फिर से विचार करते हैं तब हमें कवि का अपना अभीष्ट चित्र बहुत कुछ इस प्रकार समझ में आता हैः-

'विपाशा नदी की एक छोटी सी शाखा जिसे लोग बिन्दुका कहते हैं, कांगड़ा क्षेत्र के कीर ग्राम के पास जब हिमालय की गोद से नीचे उतर कर बड़े-बड़े गोल-मटोल पत्थरों के बीच से घूमती लहराती आगे बढ़ती है तब उसे देखकर ऐसा लगता है कि कोई युवती कन्या अपनी कन्दुका-लीला का मनोरम खेल प्रस्तुत कर रही हो।'

कवि की इस उत्पेक्षा में उपमेय और उपमान की दृष्टि से बड़े-बड़े गंगलोढ़ों से खेलती और तरंगायित होकर कल्लोल के साथ घूमती फिरती अथवा नाचती हुई आगे बढ़ने वाली बिन्दुका नदी उपमेय है जिसकी तुलना संस्कृत साहित्य में चिर विख्यात नव यौवना बलिकाओं की कन्दुक क्रीड़ा के साथ की गयी है अर्थात गेंद खेल लेती हुई कन्या पहाड़ी के बीच से निकल कर बहने वाली बिन्दुका जैसी कुल्या का अपना उपमान है। पुनः जहां तक उपमेय और उपमान दोनो की अपनी समानता का प्रश्न है उस बात को सुकवि राम ने बड़ी ही सुन्दरता के साथ स्पष्ट किया है। जैसे कुल्या कन्येव यत्र की इस उत्प्रेक्षा में **रुचिर-नववया, खेलतीय सहेलं और स्फुरदुरलहरी** आदि के भाव इस प्रकार व्यक्त किये गये हैं कि गेंद (कन्दुक) खेलती हुई कन्या का शतशः विश्वसनीय चित्र तो प्रस्तुत ही करते है साथ में कुल्या और कन्या की समानता भी व्यंजित करते है।

काव्य–धर्म की दृष्टि से सुकवि राम की उत्प्रेक्षा का एक संग्रहणीय पक्ष इस बात में है कि जहां पर वाल्मीकि, कालिदास और भारवि आदि संस्कृत –साहित्य के उपजीवी कवियों ने नदी–देवताओं की तुलना सदैव प्रमदा[8] **(प्रमदामिव यत्नेन भूषितां भूषणोंत्त मै) कान्ता**[9] **(कान्तेव युवती कान्तं समुद्रमवगाहते), समुद्र–महिषी**[10], **सागर–पत्नी**[11] **(सागरस्य च पत्नीनां मुखान्यणि विलोकयत)** और **कान्तोपभुक्तालस गामिनी नदी वधू**[12] **(मीनोप सन्दर्शित मेखलानां नदी बधनां गतयोडद्य मन्दाः)** आदि विशेषणों[13] साथ की है और नदियों तथा महानदियों के अतिरिक्त कुल्या जैसी अल्पतोया पयः प्रणालियों (नालों पनालों) को केवल इतरेतर स्थान दिया है,[14] वहीं पर विपाशा की इस छोटी शाखा बिन्दुका को **कुल्या कन्येव** कहकर अलंकृत किया गया है। वास्तव में, हमारी अपनी जानकारी के अनुरुप पूरे संस्कृत साहित्य में कुल्या की कन्दुक–क्रीडारत कन्या के साथ तुलना करने वाला यह एक अनन्य प्रसंग है और इस कारण से भी चिर स्मरणीय है।

पुनः सौन्दर्य–बोध की दृष्टि से यद्यपि परोक्ष और प्रत्यक्ष दोनों ही रुपों में युवती–कन्याओं की कन्दुक–क्रीड़ा के प्रसंग संस्कृत साहित्य में अनेकशः देखने में आते हैं[15] और बाद की शिल्प–कला में भी उनका सुन्दर निदर्शन (चित्र संख्या 1-2)[16] किया गया है किन्तु, दण्डिनः पद–लालित्यं वाले दशकुमार चरित[17] समेत शायद ही कहीं किसी प्रसंग में **बलमं ययौ कन्दुक लीलयाड**[18] जैसी किसी भी कन्या की तुलना पर्वत क्षेत्र की तलहटी के बीच बड़े–बड़े गेंद जैसे गोल मटोल प्रस्तर खण्डों को बचाकर 'सर्प–सी घुमरे दार घेरदार'[19] बहाव लेकर थिरकती हुई कुल्या के साथ की गयी हो। और, बैजनाथ से मिली सुकवि राम की उक्त दोनो प्रशस्तियों में से केवल संयोगवश उद्धृत की गयी **कुल्या कन्येव** आदि मात्र एक उत्प्रेक्षा के आधार पर ही इतना आश्वस्त होकर कहा जा सकता है कि वे एक ऐसी मौलिक प्रतिभा के धनी थे जिसके मूलधसन की अक्षय–नीवी संक्षेप में सूमूचे संस्कृत वाड्मय का विवरण रखती थी। **'अपारे काव्य संसारे कवि रेव प्रजापतिः'** आदि सुभाषितों की चिर–विख्यात पंक्तियां सुकवि राम जैसे लोगों की अनुशंसा में कही गयी होगी ऐसा हमारा निश्चित विश्वास है।



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सन्दर्भ और टिप्पणी

1– **नैषधीय चरितम्।**

2– **एपिग्राफिया इंडिका,** भाग–1, पृष्ट 56, पंक्ति सं. 62–63, राष्ट्रकूट ग्रान्ट आफ कृष्ण–2, **यद्त्रोक्षरमधिका– क्षरम्बा तत्सर्व्वं प्रमाणमिति व्यास तुल्याडपि मुह्यति।**

3– **इमिनेन्ट ओरियन्टलिस्टस्, इंडियन, योरोपियन, अमेरिकन** , मद्रास (प्रथम संस्करण) पृष्ट 217.

4– **एपिग्राफिया इंडिका,** भाग–1, बैजनाथ प्रशस्ति, पृष्ठ 113, पंक्ति संख्या 10–11, श्लोक सं॰ 10.

5– वही, पृष्ठ 116.

6– वही, पृष्ठ 100, पाद–टिप्पणी सं॰ –5.

7– वही, पृष्ठ 115, श्लोक, संख्या 37.

8– **वाल्मीकि रामायण,** II, 50.23, पुनः हमारे लेख के **शैलस्यांकाच्चलित्वा** जैसे समान प्रसंग के लिये देखियेः

ददर्श च नगात्तस्मान्नदीं निपतितां कपिः।
अंकादिव समुत्पत्य प्रियस्य पतितां प्रियाम्।।
जलेन पतिता ग्रैश्च पादपैरुपशोभिताम्।
वार्यमाणां इव क्रुद्धां प्रमदां प्रिय बंधुभिः।।
(V 14.29–30)

9– वही, IV–41.18

10– वहीं, II, 50.26.

11– वही, V–1. 194

12– वही, IV, 30.54, इस प्रसंग का पूरा श्लोक इस प्रकार है-

कान्तोपमुक्तालसगामिनीनां प्रभातकालेष्विव कामिनीनाम।
मीनोपसंदर्शित मेखलानां नदी बधूनां गतयोद्य मन्दाः।।

13– **दृष्टव्य–मेघदूत** (I.41)
जहां पर कालिदास के विचार वाल्मीकि से पूरी तरह मेल खाते हैं। नर्मदा के सम्बन्ध में–

तस्याः किंञ्चित्कर घृतमिव प्राप्तवानीर शाखम,
हत्वा नीलं सलिल वसनं मुक्त रोधो नितम्बम्।
प्रस्थान ते कथमपि सखे लम्बमानस्य भावि,
ज्ञाता स्वादो विवृत–जघनां को विहातुं समर्थ।।

वाल्मीकि कहते है–

दर्शयन्ति शरन्नद्यः पुलिनानि शनैः शनैः
नव संगम संव्रीडा जघनानीव योजितः।।
(रामायण IV- 30.38)

पुनः निर्विन्ध्या नदी के सम्बन्ध में कालिदास कहते हैं:

वीचि क्षोभस्तनित विहग श्रेणि कांची गुणायाः
संसर्पन्त्याः स्खलित सुभंग दर्शितावर्तनामेः।।
(मेघ I, 28.)

भारतीय कवियों ने यहां की समुद्र–कान्ता नदियों के सम्बन्ध में जो विचार व्यक्त किये हैं, वह स्वयं एक दूसरे निबंध का विषय है और स्थानाभाववश हम यहां उसकी चर्चा न करके पाठकों से केवल हमारे नदी विषयक लेख की प्रतीक्षा करने का आग्रह करेंगे।

14– दृष्टव्य **कुल्यांम्भोभिः पवन चपलेः शाखिनो द्यौत मूलाः शाकुन्तल,** प्रथम अंक, **कुल्येबोद्या न पादपान्,** रघु॰ अथवा **महाभाष्य** का **'शाल्यर्यं कुल्याः प्रणीयन्ते'** (III 6.50) आदि।

15– संस्कृत साहित्य में बालिकाओं की कन्दुक–क्रीड़ा सम्बन्धी उद्धरणों के लिये दृष्टय **ऐक्टा ओरियन्टालिया** (भाग–19, 1943, पृष्ठ संख्या 385 आदि) में प्रकाशित प्रो. जे॰ खोण्डा का लेख जहां पर प्रायः सभी सहजोपलब्ध उल्लेख प्रस्तुत किये गये हैं। इस सम्बन्ध में और अन्य उद्धरणों के लिय देखे, **चतुर्भाणी** (सं॰ डा॰ वासुदेव शरण अग्रवाल– डा॰ मोती चन्द्र, बम्बई 1959), पृष्ठ संख्या 42– जहां पर कन्दुक क्रीड़ा करती प्रियंगुयष्टिका को **'स्वपल्लवाग्राभि हतैक पुष्पा नतोन्नता नीप लतेव (भाति)** कहा गया है।

यहां पर कुल्या कन्येव की हमारी वाली उत्प्रेक्षा को समझने के दृष्टिकोण से कन्दुक क्रीड़ा का **नतोन्नता वर्तनोत्पतनापसर्पण प्रधावने** (अर्थात कन्या अथवा कुल्या का 'नीचे–ऊँचे होना, घूमना, उछलना, पीछे हटना और भागना आदि) उल्लेख तुलना के योग्य है। इस प्रसंग में और भी देखे–दामोदर गुप्त कृत **कुट्टनीमतम** (श्लोक संख्या 361) और प्रो॰ अजय मित्र शास्त्री की पुस्तक **इंडिया ऐज सीन इन दि कुट्टनीमत आफ दामोदर गुप्त'** दिल्ली, 1975, पृष्ट सं॰ 154, पाद–टिप्पणी 3 आदि।

16– प्रो॰ शास्त्री की पुस्तक से साभार उद्धृत इन चित्रों की विशेष जानकारी के लिये देखें पृष्ठ सं॰ 154 और चित्र सूची सं॰ 18 आदि।

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17– दण्डीकृत **दशकुमार चरित**, बम्बई, 1926, पृष्ठ 125 और 149 आदि।

18– **कुमार संभव**, पंचम सर्ग, श्लोक सं० 11 और 19 आदि

19– हिन्दी के लोक प्रिय कवि स्वर्गीय शैलेन्द्र की '**ये सर्प सी घूमेरदार घेरदार** घाटियां' वाली कविता से आभार सहित उद्धृत।

डा० शीतला प्रसाद तिवारी
अधीक्षण पुरालेखविद्
भारतीय पुरातत्व सर्वेक्षण
पुराना विश्वविद्यालय भवन,
मैसूर, 570005

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Three Sealings Attributed To A Better Half

Amarendra Nath

Reference to epigraphs attributed to better halves of the princely houses of the early historical period is not as rare as that of sigillographic issues. Generally, their records are classified under dedicatory and confering gifts categories. However, discovery of three similar clay sealings at Adam, taluk Kuhi, District Nagpur, presents an altogether new content deserving study. Here, an attempt is made to analyse the sealings in a proper perspective.

These sealings were unearthed in the course of excavations carried out in the habitation area, enclosed by a rampart. Incidently, these were recovered from the trenches (one in each) laid in north- south orientation, almost at an interval of hundred metres. The basic data of documentary nature are given below:

1. *Reg.No.* ADM-1, 6246: *Tr.No.*ZG8/2, *Layer* (2), *Depth:* 40 cm,*Shape:* Cirular, Diameter: 26 mm, *Thickness:* 9 mm, *Incuse*-Diameter: 22mm, *Condition:* Well preserved, Surface of dull red colour.

2. *Reg. No.* ADM-1, 10354: Tr. No. H3/4, *Layer* (2), *Depth:* 30 cm. *Shape:* Circular, Diameter: 26 mm. *Thickness:* 8 mm. *Incuse*-Diameter: 21 mm. Condition: Well preserved, surface of dull red colour.

3. *Reg.No.*ADM-1, 11769: *Tr.No.*G16/1, *Layer:* (2). *Depth:* 20 cm.*Shape:* Circular. Diameter: 24 mm. *Thickness:* 8 mm. *Incuse*-Diameter: 21 mm. *Thickness:* 8 mm. *Incuse*-Diameter: 21 mm. *Condition:* Worn off, surface of dull red and smoke colour.

The medium coarse fabric of these sealings has caused cracks along the flan, yet the first two specimens are well preserved, while the third is substantially worn off. At the back of these tablets are seen usual tying marks of strings and impressions of intersecting bamboo-strips. Relatively better preserved impressions of upper surface show some decorative elements like dentil band encircling the legend and planentary signs like sun and crescent moon placed left and right respectively, in the central field perhaps indicating perpetuality. Careful examination of the characters of the legend, indicates possible use of more than one seal-matrices.

The legend is engraved in characters of the Deccan class of alphabets; parallels of these *aksharas* may be noticed in the inscriptions from Amaravati, Bhaja, Kondane, Pitalkhora and Ajanta.[1] Palaeographically these sealings may be assigned to *circa* second-third century A.D. The characters employed here are basically angular in format with certain exceptions. For example bipartite **ya** occuring thrice in the legend (*a-vidhavāya*,

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nāmāya and *tāya)* has crescent like bases. On the other hand **ma** figuring twice in the legend *(nāmāya* and *kumārathi)* has triangular looped bases. Likewise **va** occuring thrice *(a-vidhavāya* and *Vaṇu)* is of triangular variety. **Dha** has its lower end narrowed while **ta** has its two lower appendages meeting in an upper curve.

Some peculiarities in the medial vowels have also been noticed. For example medial **u** is indicated in two different ways. In case of *ku (Kumārathi),* it is marked in a normal fashion with a horizontal stroke to right at the lower tip of lengthened vertical of **ka**. Conversely, for **ṇu** no stroke has been applied below the consonent **ṇa**; instead a separate letter **u**, in which the horizontal and the vertical make an angle, has been used. Remaining medials **ā** and **i** are marked by short horizontals and oblique bars respectively, on the upper right portions of the consonants like **vi**, **vā**, **mā**, **thi** and **tā**.

For orthographic peculiarity attention is drawn to the word *Kumārathi.* As per the conventional spelling it should have been written as *Kumāra rathi.*

In each case the legend, arranged inwardly, starts at 2 0'clock and terminates clockwise, at 13 hours. The text reads:

1. *Reg.*No.ADM-1, 6246:(Fig.1).
   A–vidhavāya vaṇu nāmāya kumā (ra) thi tāya
2. *Reg.*No.ADM-1, 10354:(Fig.2).
   A–vidhavāya vaṇu(nā)(mā) ya kumārathi tāya
3. *Reg.*No.ADM-1,11769:(Fig.3).
   (A)–(vi)(dha)(vā)(ya)(va)(ṇu)(nā)(mā)(ya)(ku) (mā)(ra)(thi) tāya.

The legend may be rendered in corrupt Sanskrit as under:

Kumāra rathi Tāya (yasya) a-vidhvāya

Vaṇu nāmāyḥ (patnyaḥ),[2] *i.e. the sealing issued by an a-vidhavā (i.e. one with her husband alive) named vaṇu (who is wife of)* Kumāra rathi *Tāya.*

As for the contents of the legend, both *Kumārarathi Tāya* and his wife *a-vidhavā* Vaṇu are know for the first time. Here, it may not be improbable to approbate the expression of *Kumārarathi* with the administrative positions like Kumārāmatya and Yuvarāja (a heir apparent)[3] of the early historical period (Yuvrāja-pādīya Kumārāmātya).[4] The other noteworthy expression a-vidhavā, finds reference in an inscription engraved on the base of Lajjā Gaurī image reported from Nagarajunakonda. It refers to *Mahādevī Khaṁḍuvulā* (who is) an *a-vidhavā* and a *Jivaputā* (Sanskrit: *Jivaputra,* i.e. one who has her child or children alive).[5]

The context appears to be extramundane wherein the *a-vidhavā* queen feels that her fortune in having her husband and children alive is due to her worship of Lajjā-Gaurī.[6] However, Adam finds exemplify a different context wherein *a-vidhavā* Vaṇu is engaged in a mundane business.

In traditional sources too such auspicious appelations figure in case of those who lead a married life (*Sadhavāyāṁ prativatnyaṁ striyām).* The earliest vedic reference reads '*'Imā nārīravidhavaḥ* sapanīḥ" (*Rigveda* 10, 18).[7] Later texts like *Meghasandeśa* refers to *Bhartur-mitraṁ priyamavidhave viddhi māmambuvāham* (v.101); *Nāgānanda* mentions *a-vidhave dhīra bhava* (5), and in *Svapanacintāmaḥi* one reads *idaṁ tāvadōṣadhaṁ kiṁ nāma| avidhavākaraṃaṁ nāma* (1.1).[8]
The above inferences show an early usage of the term *a-vidhavā* but it has not been so commonly used in the classical literature. Tewari draws parallel to term *a-vidhavā* and refers to Amara addressing such ladies as *pativatni* or *Sabhartṛika.*[9]

The importance of the term a-vidhavā further gets highlighted when one notices an age-old living ritual called *Avidhavā-navamī* performed in parts of Andhra Pradesh, Karnataka and Maharashtra. It is a type of *Śrāddha* rites for women dying within the life time of their husbands have special obalations offered to them during their husbands' life time. This takes place on the 9th day of *pitṛpakṣha* and is called *Avidhavā-navamī.*[10] In upper Indian context the term a-vidhavā or a-vidhavātva corrupts to *ahivāta (achala rahe ahivāta)* and there invariably the married ladies are addressed on all auspicious occassions as *ahivāti.*[11]

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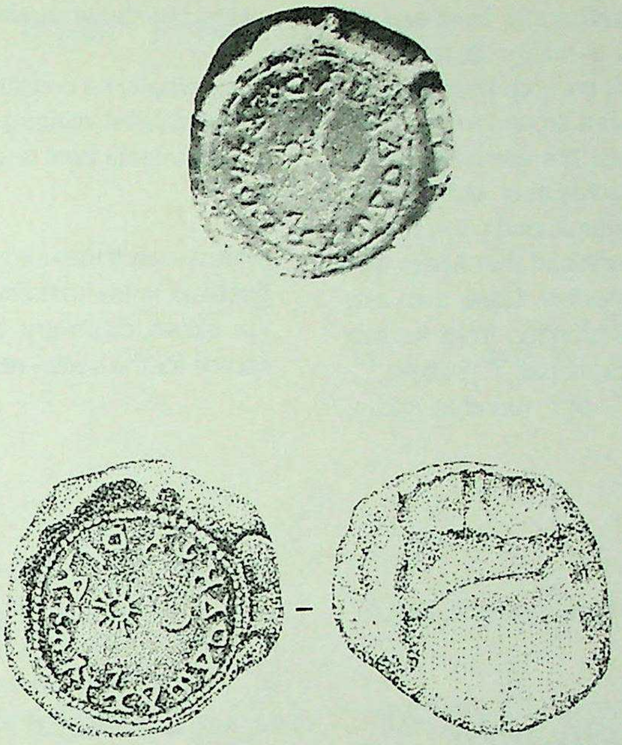
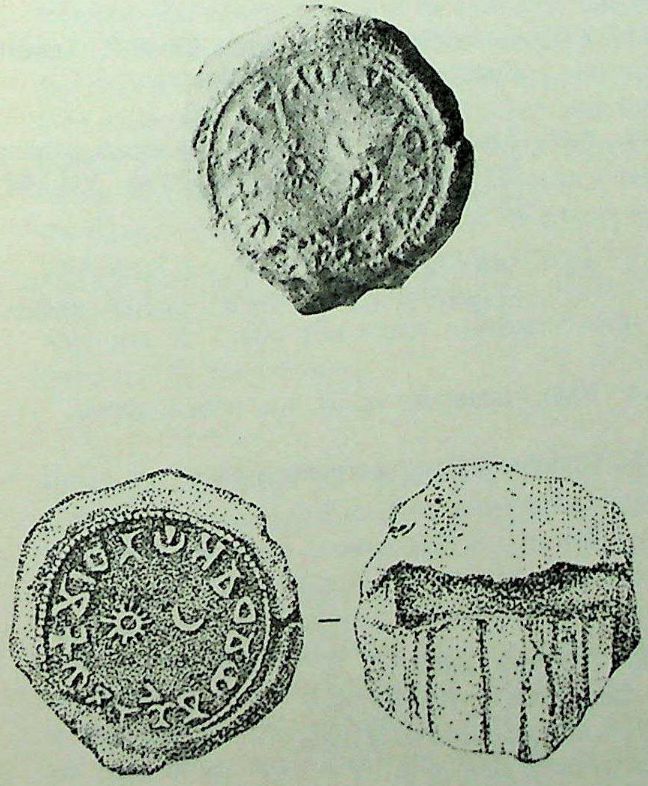
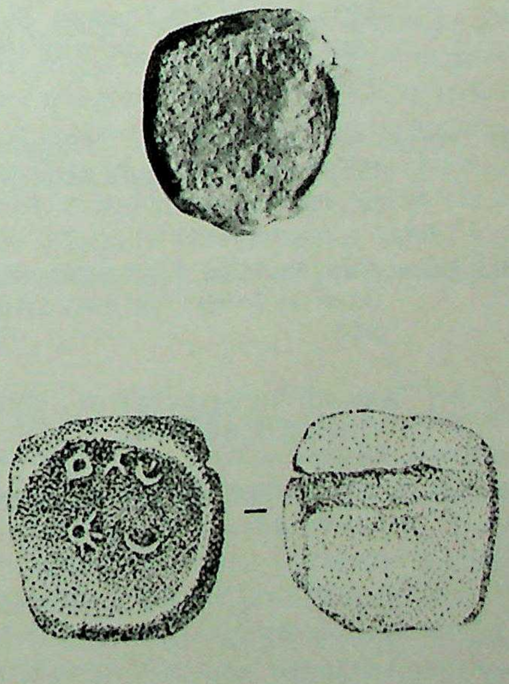


(Fig. 1)



(Fig. 2)



(Fig.3)

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Presently, the ancestory of Kumārarathi Tāva and his wife *a- vidhavā* Vaṇu remains a matter of future research, but on the palaeographic grounds their possible area of activity may be considered around lower Krishna-Godavari valley. Besides this, the corroboration of tradition of addressing married ladies as *a- vidhavā* has been established by the Nagarjunakonda inscription. Moreover, it has also been recognised that Adam was interacting more with ancient Andhra Desa than any other region. Other sealings originating from Andhra region bearing names like Mahāsenāpatī,[12] Sebaka,[13] Chandraśri,[14] and Maharathi,[15] etc., found at Adam, exemplify above assumption.

It may finally be concluded that *a-vidhavā* Vaṇu, wife of an administrative head, was perhaps authorised to send consignments from one destination to another.

Alternatively it may suggested that she was assisting her husband in the matters of trade, a state subject. Thus the above discovery becomes an important primary source for the socio- economic history of India.

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Architecture in Uttar Pradesh

Krishna Deva

History of Architecture in U.P. starts with Asokan pillars with the lion capital at Sarnath and the mutilated elephant capital at sankisa. The Sarnath Lion capital is the most finished example of Mauryan art, combining symbolism with realistic protraiture showing tense muscles and swelling veins of its crowning addorsed lions. The figures on the abacus of the striding bull and the elephant and the galloping horse are notable for their naturalistic rendering. Like the Sarnath pillar, which stands close to the Dharmarajika stupa erected by Asoka (diametre 71.1 mts. at the base and 55.9 mts. at the top.), the Sankisa pillar may also be presumed to stand near a similar stupa of Asoka which was actually seen by Yuan chwang. The Dharmarjika at Sarnath was enlarged six times and stood 13.49 mts. high, as described by Yuan chwang.

Buddha's relic stupa at Piprahwa containing the inscribed reliquaries (Distt. Basti modern Siddharth Nagar Distt.) has survived to a height of 6.71 mts. with a diam. at the ground level of 2.074mts.The Stupa, according toK.M.Srivastava, appears to have been enlarged thrice. In the third phase was added a square *medhi*, punctuated with niches. During the Kushan period four rectangular brick built monasteries, each with the standard plan of an open courtyard enclosed by cloister leading to cells around, were built. Of these, the largest one on the east yielded sealings inscribed *Devaputra-vihare Kapilavastu-bhikshusanghasya*. All the monastries together with a massive brick-paved hall in the north-west faced the relic-stupa which was also surrounded by a few votive shrines.

The site of Katar near Musanagar on the Yamuna (Distt. Kanpur Dehat) has yielded remains of a stone gateway with double octagonal pillars with *crowning* lions and constituent blocks carved with designs of Bodhighara and stupas. The art and even the stone of Katar bear strong affinity to Bharhut which is only about 130 kms. due south. Obviously there existed a stupa-complex similar to Bharhut at Katar which deserves to be properly explored.

Mathura has yielded prolific quantity of Kushan sculptures and architectural remains including doorframes, railings and vestiges of excavated stupas and shrines of all sects, Buddhist, Jaina and Brahmanical. The haphazardly explored remains of kanishka's Devakula at Mat, Jaina stupa at Kankall Tila and Huvishka's *Vihara* at the Jail mound are to scrappy to yield and idea of their plan and design. The only well-preserved Kushan temple known is the apsidal Naga temple at Sonkh excavated by the Germans.

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The brick built Bhitargaon temple is a massive and tall (ht.21.35mts. with revived top) Gupta temple comprising of *triratha* sanctum (4.50 mts. square) with a corbelled domical ceiling and *kapili* accommodating an internal passage with a wagon vault ceiling. The structure stands a platform (now buried) and a tall moulded *adhishthana* surrounded by a wall showing large niches framed by highly ornate *ghatapallava* pilasters, five niches on each bhadra (central projection) and one on each *Karna*. The niches contain impressive terracotta images of Vaishanava, Saiva and Sakta divinities supervened by a recessed *rupakantha* displaying miscellaneous friezes mostly reprsenting birds and animals with scroll tails. The *sikhara* has a stepped pyramidal form and is adorned with several tiers of niches with semicircular frames, the layer was showing full figures or narrative panels and the smaller ones heads or busts. While the scrolls are soft and swirling, the figures show muscular treatment often combined with high tension and vigorous movement. The notable figures are Vishnu crushing Madhu and Kaitabha, Sita offering alms to Ravana as ascetic, and Ganesa running away with sweets, pursued by a *gana.*

The Bhitargaon temple, stylistically datable to.mid.5th century falling during the reign of Kumaragupta I, appears to be a royal Gupta construction like the Vaishnava temple at Bhitari (34 miles N.E. of Varanasi) built by Kumaragupta whose name is engraved on some of its bricks. The temple excavated by K.K.Sinha, has two phases, the original structure, 16.20mts., square, has a wall of two elegantly moulded registers on a *vedibandha*. Skandagupta later added a *mukhamandapa* to it and engraved his inscription on the monolithic *Garuda* standard, forming a part of the original complex. The temple has yielded a fine stone relief depicting *Vasudeva* handing over infant *Krishana* to the care of *Yasoda*. A second coeval brick temple at Bhitari is larger with an ambulatory and pillared mandapa but is more dilapidated.

Chaukhandi at Sarnath is a lofty four terraced Buddhist brick shrine, overbuilt by an octagonal Mughal watch tower dated A.D. 1588. The monument rises in three square terraces (the lowest 69 m. square) with an upper octagonal terrace. All terraces are adorned with pilasters and niches, the latter originally harbouring fine stone images. The site has yielded images of *Buddha, Maitreya, Padmapani and vyalas* in classical Gupta style of late 5 the century.

Sravasti is an ancient site of two sectors, one called *Sahetha* is mainly religious and *teems* with remains of Buddhist shrines, stupas, and monasteries including famous Jetavan-Vihara, and the other called *Mahetha* is largely habitational fortified site with remains of mixed Buddhist, Jaina and Brahmanical monuments. The monument called *Kacchi Kuti* at Mahetha is a Gupta-Brahmanical brick temple with the wall bearing the same decoration as in Chaukhandi at Sarnath but with larger number of recessed niches which once bore terracotta narrative panels depicting the Ramayana scenes of fight between the demons and the monkeys.

Ahichhatra has two terraced brick temples (AC I and AC II), each with five square terraces with the sanctum atop, the lowest terrace showing *bhadra* projections. AC I is the loftiest (22.87 mts. high) terraced temple enshrining a colossal Sivalinga and answering to the description of *Eduka* in the *Vishnudharmottara Purana.* It was approached by a grand flight of steps and some of its terraces were also inter connected by lateral stairs. The ground landing was flanked by large terracotta images of *Ganga* and *Yamuna*, while the upper terraces were embellished with narrative figure of Saiva myths, known for their high quality and stylistically assignable to late 6th century A.D.

The Buddhist site of Sarnath was a notable centre of Gupta art and architecture, as known from the prolific remains of sculptures and architectural members. The brick built Main shrine, standing immediately to the east of the Asokan pillar, underwent many phases of construction, the richest phase pertaining to the Gupta period. The temple, measuring 18.30 m. square and facing east, has prominent projecting niche shrines on the three *bhadras*, each framed by a richly carved stone doorway of the classical Gupta style. The *vedibandha* and the surviving portions of the *jangha* also show bold moulded designs. The massive walls of the temple supported a super structure which according to *Yuan Chwang*, rose to a height of 61 mts. and enshrined a colossal brass image of preaching Buddha.

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A better preserved and grandeur brick built monument at Sarnath is the Dhamekh Stupa. It is a lefty cylindrical stupa with a probably Mauryan nucleus and measures 28.5 mts. in diam. at base and more than 42.5 mts high, Its stone lined base shows eight niches, now empty, and exquisitely carved bands of bold floral, geometrical and scroll designs *enterwining* human and bird figurines revealing the highest achievement of the classical Gupta style.

A massive brick structure excavated by Y.D.Sharma of Archaeological survey of India at Kashipur (Distt. Nainital) revealed a temple of three periods, that of the middle period belonging to late 7th-early 8th century being more ornate. Built of smoothly rubbed and finely jointed bricks, the temple faced east and its platform 42.7 X 28.06 mts) seems to have had corner projections on NW and SW if not on all four corners. Preserved to a height of over 5.79mts. it had *vedibandha* mouldings similar to Bhitargaon temple with several offsets. The exposed with jangha shows-7 elaborate *chandrasalas*, some contained by Ruchaka pilasters with simple vase and floral ornaments. The approach steps were located in the east but no traces were found of the superstructure, sanctum or mandapas. The site yielded medieval images of Vishnu and Ganesa in the upper debris. The temple provides a significant link between the 5th-6th century brick temples and those of late 8th and early 9th century temple at Nimiyakhera, situated near Ghatampur, within 16 Kms. of the Bhitargaon temple.

The Nimiyakhera complex (19.52 X 17.69 mts.) consists of the main temple facing east and three corner shrines in SE,SW and NE corners and another facing the north *bhadra* of the main shrine, seemingly dedicated to Lakshmi, consort of Vishnu. The main shrine of Vishnu has stellate plan of 12 bhadras, each bhadra flanked by a two-faceted angular projection treated as a karna. The main shrine, 7.015 mts. in external diam, was preceded by a *kapili* and a *mandapa*, now last. It stands on a *vedibandha* with tall *kumbha*, *kalasa*, *antarapatta* and *kapota* mouldings, surmounted by a *jangha* with a small niche with two pilasters on each bhandra and a pilaster on each karna. The pilasters are adorned with *ghatapallava* at the base, the seven-storeyed *sikhara* adorned with bold *chandrasals* rises above a recessed *varandika*. The *sukanasa* rising above the kapili is party preserved. The doorway made of stone has four ornate sakhas with figures of *Ganga* and *Yamuna* on the jambs and *lakshmi* on the *lalata*. The architecture shows the Navagrahas.

The subsidiary shrines are all rectangular measuring 3.10 X 2.59 mts. externally and stand on a simpler *vedibandha* with a plain *jangha*. While the shrines on the NW and N have phamsākara rekha-sikharas of 8 kapota tiers, the remaining subsidiary shrines have normal rekha-sikhars made of large *chandrasalas*.

Fragments of an 8th century *vishnu* image originally enshrined in the main shrine are available at the site.

The districts of Kanpur and Fatehpur have preserved remains of a few brick temples of the 10th century. These are of two types, viz. (1) the normal rectangular type, and (2) the circular type with 8th to 16th bhadra-like facets. The first or rectangular type is less favoured in the brick medium and is represented by the *Vishnu* temple at *thithaura* (Distt. Fatehpur) which is roofed by a normal *latina* sikharah having a domical ceiling of three diminishing rings. Its lowest ring is embellished with a band of bold *gavaksha* arches resting over corner pendentives, each supported on a thin timber beam.

The second type has a plain square interior and a circular exterior with 8 to 16 bhadra facets closely placed and monotonously carved with filigree like brickwork over the jangha and the sikhara, resembling a circular drum gradually tepering upwards. It has severaal varieties. The one with 16 bhadra facets is best illustrated by two temples at *Kurari* (Distt. Fatehpur), one of which had a simpler domical ceiling of the type seen on the Thithaura temple.

The Sun temple at *Tinduli* (Distt. Fatehpur) is another variety of the circular type with a bold stellate design with 8 bhadra facets, each alternating with an acute angled karna projection. The Tinduli temple is the tallest and stands on a jagati (fully restored) and a two-tier mouled upapitha, surmounted by vedibandha showing tall *kumbha*, *kalasa*, *antarapatta*, *kapota* and a crowning

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vasantapattika. The remaining brick temples rise direct from the vedibandha with similar mouldings. In spite of variations in details of plan and design, the overall appearance of all the 10th century brick temples with filigree like carved brickwork on the exterior looks alike.

A large number of monolithic miniature shrines ranging in height from 0.50 to 1.40 mts. and in date 9th-10th centuries are also met with wide concentration at the pilgrim centres of Varanasi and Prayaga. Most of these have a normal vedibandha and a triraths plan with a standing divinity in each bhadra with a sikhara of 3 to 4 storeys, crowned by an *amalaka* and ghata finial. *Phamsna sikhara* also occurs occassionally while only one instance is available of *Valabhi sikhara*. The popular combination of deities on the jangha-bhadhras are (1) *Surya-Ganesa-Vishnu* and (2) *Surya- ganesha-Parvati.* On a rare piece, *Ganesa* is substituted by *Uma- Mahesvara*, while another shows *Surya*-a Matrika-*Uma Mahesvara*. The only specimen with a fine Valabhi sikhara displays *Ganesa-Parvati* in *dhyanasana* and *Chamunda* in the bhadras, attesting to its Sakta dedication consistent with the rectangular plan.

Turning from the Gangetic plains to the Himalayan region of Uttarakhanda we travel from the zone of brick medium to stone medium. The earliest known temples in Uttarkhanda is the Sum temple at Palethi(Distt. Tehri) discovered by Dr. Rakesh Tewari. The temple consists of a modest square sanctum roofed by a phamsana sikhara of straight pyramidal form made of 11 Kapota tiers, crowned by an amalasaraka. The Sanctum is preceded by a short kapili with a gobled roof surmounted by a *sukanasa* frontier, now fallen, displaying a figure of sun-god riding a chariot. The structure stands on a vedibandha with a prominent recessed Kandhara. The walls and the ceilings are plain. Only the doorway with an overdoor design, has three carved sakhas adorned with floral and *srivriksha* designs and small figures of Ganga and Yamuna executed in a folk style. While its moulded vedibandha is akin to the 7th century temples of Saurashtra and the early Mandapika shrines of central India, the designs on the carved doorway are reminiscent of the Gupta temples of Bhumara and Deogadh. The temple is stylistically datable to the late 7th century which is also confirmed by the palaeography of the locally found inscription which ascribes the construction of the Sun temple to *Maharajadhiraja Kalyanavarman* son of *Adivarman.*

Next in date are a group of small Phamsana shrines, as seen at *Baman Suyal* (Distt. Almora) with 4 to 7 Kapota tiers and a simpler plan bereft of a kapili projection. These are constructed, like central Indian *Mandapikas,* with few stone slabs on the carpentry principle of screen-and post, the decoration being confined to the corner posts. Temple 55 at the prolific site of Jageshwar has a coeval Phamsana shrine with the shortest roof of 2 kapota tiers, but it is exceptional in having door openings on the four sides with the usual ornate corner posts.

Phamsana shrines occur occasionally in Rajasthan and central India after the 8th century and are more popular in Karnataka But as the earliest such shrines in Karnataka are datable to the 8th century, Uttarakhanda may be given the credit of devising the phamsana roof.

That the phamsana roof was in vogue also during the 8th-9th centuries in Uttarakhanda is seen at Jageshwar which has many such temples with without a Kapili projection. Many of them bear an Akasa-linga finial, emblematic of Saiva dedication.

The earlier phamsana roofs upto the mid 8th century are straight pyramidal in outline while the curvilinear ones following the Nagara tradition, like the Virabhadra and Vasudeva temples at Narayanakoti (Distt. Chamoli) are later. The earlier shrines are often seen to be bereft of bhadra niches while the later ones invariably show bhadra niches. Temples with a ratha projection, either on the mandovara or the sikhara are definitely posterior to mid 8th century in date.

The Valabhi shrine, dedicated to Sakti worship, is invariably rectangular on plan and small in dimensions in Uttarakhanda. Generally it has a low plinth and no regualar doorway and often shows bands of large plain square rafter-ends, a relic of the timber tradition. The earliest Valabhi temple, referable to early 8th century A.D. is the Nandadevi shrine at Bajinga (Distt. Tehri) with

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a plain Jangha, followed by the Bhagavati shrine at Baman suyal which may be dated to the 3rd quarter of the 8th century on grounds of style and script of a short graffit engraved on it. The Navadurga temple at Jageshwar is the largest and best known among the Valabhi shrines with a fairly ornate jangha and shares bonds of square rafter ends above the jangha with the local Pushtidevi temple. Both of them pertain to the close of the 8th century like the local Kalika temple which almost resembles the Pushtidevi temples. The Chandika temple is a Valabhi shrine of the Misra class like the Vaital Deul at Bhubaneswar and Teli-ka-mandir at Gwalior. This shrine shares a normal northern type of Vedibandha with the only Valabhi temple at Narayanakoti which has a triratha wall with bhadra niches The last two are datable to the early 9th century. Similar Valabhi shrines continued to be built during 9th-10th centuries at some large temple sites like Gopeshwar and Joshimath, especially adorning the gates of their enclosures.

Temple with the Latina sikhara is the last to make its appearance in Uttarakhanda but when once it enters it outlasts other types. The Latina temples of this region are of the *triratha* plan and the earliest known is the Siva temple at Lakhamandal on the Jamuna in Distt. Dehradun. Common traits of these temples are a bold vedibandha, well articulated jangha with pilaster framed niches on the bhadras and often also on the Karnas, a recessed varandika and a heavy shouldered sikhara with elegant lata and squarish karnaamalakas. Such is the Lakhamandaḷ temple which has lost its sukanasa but preserves its trisakha doorway with shallow floral carving and dumply figures of ganas and river-goddesses executed by rural artists used to wood carving. The temple is stylistically datable to mid 8th century. The Siva temple at Paithani (Distt. Garhwal) is a Panchayatan with the main temple roofed by a Latina sikhara and the subsidiary shrines by Phamsana of 9 Kapota tiers.

The Gopeshvara temple has a more elaborate plan and design. It's Kapili roof is complete with sukanasa while its doorway is trisakha and almost plain but for sikharika models carved on the architrave. Though it's-sikhara is a late restoration, the structure below is original and datable to C.A.D. 800-825. Alongside ornate Latina temples there also existed smaller shrines of similar plan and design but bereft of all decoration except for suknasa bearing crude figures of *Lakulisa* or *Siva's* head as at Bajinga.

The Siva temple at that (Distt. Pithoragarh) resembles the 9th century Kalachuri temples in embellishing the Jangha with niches on the bhadras and flying *udgamas* on the *karnas*. It's sikhara, too, is closer to central India in its disposition. it is otherwise similar to the hill temples of early 9th century.

Jageshwar (Distt. Almora) & Adibadri (Distt. Chamoli) have scores of Latina temples of heavy shouldered type, dating mostly from 10th century onwards. While *Kubera* and Mrityunjaya temples have a more ornate 2-tiered jangha, Jageshwar shows a latticed bhadra enscorced in flat shrine like elevation resembling sukanasa antefix. The Adibadri temples, dating from 11th century have plain jangha and are preceded by a porch with *kachchasana* belustrade and in some cases *mandapa*.

Krishna Deva
150 A, Ravindra Puri, New Colony, Varanasi.

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Pārśvanātha in Central Indian Art

Amar Singh

Pārśvanātha, the twenty-third Tirthankara, whose historicity is now beyond doubt is regarded as the true founder of Jainism. In this paper we are concerned with the studies of images and temples of Pārśva in Central India (Madhya Pradesh and Bundelkhand part of Uttar pradesh) which were built in the reign and territories of Gupta, post- Gupta, Pratihāra, Cedi, Candella, Kacchapaghāta and Paramāra dynasties form c. 4th cent. A.D. to 11 th cent. A.D. In ancient periods many temples and images of Pārśvanātha were built and ruined leaving stray remains scattered all over but the standing temples are very rare while images abound in number.

Though earliest image of Pārśvanātha is reported from Mathura (U.P)[1] depicted on an *āyāgapaṭṭa* dated first half of the first century A.D., sitting on a raised dias in *dhyāna- mudrā* and protected by a seven-hooded cobra over his head, in Central India it does not appear before fifth century A.D. In Gupta, post-Gupta and Pratihāra periods Pārśvanātha images seem to be popular throughout Central India. These are reported from Udaigiri, Vidiśā, Gyāraspura, Nachna- Kuthara, Gwalior, Amrol, Deogarh, Kundalpur, Sir Pahari, Badoh Pathari, Tu-Main and the neighbouring regions of Jabalpur and Tewar (ancient Tripuri).

Gupta and post-Gupta Period

In the Udaigiri cave 20 near Vidiśā an inscription of the Gupta year 106 (A.D. 425-26 in the reign of Kumāragupta I) refers to the construction of an image of Pārśvanātha. However, the sculpture present in the cave is of much later date. There is another badly mutilated relief showing a figure seated in *dhyāna-mudrā,* which appears to be Pārśvanātha. U.P. Shah has suggested that the inscription might have referred to this partly defaced wall-relief of Pārśvanātha.[2]

Another excellent image of Pārśvanātha which was originally enshrined in a Jaina temple at Gyaraspur near Bhilsa, Madhya Pradesh, is now displayed in the Victoria and Albert Museum, London. The image shows Pārśvanātha seated below the Dhataki tree practising the 'exposure to all weathers' austerity when Meghakumāra (Cloud Prince) attacked him with a great storm. The serpent king, the Naga Dharadendra, spreads his hoods above Pārśvanātha head and his consort, the Naginī Padmāvatī, holds an unbrella over him. On either side of the cobra-hoods are shown the garland-holding celestials hovering in the sky and at the top are the hands beating the drum. The base in fornt shows a dwarf holding up a wheel in his hands. The image can be dated to circa seventh century A.D.[3]

In a sandstone sarvatobhadrikā from Vidiśā housed in the Vidiśā State Museum (No. 357/1295) Pārśvanātha is seated on the coils of a snake in *dhyāna-mudrā* with

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a seven hooded canopy over his head. On the pedestal a *dharma cakra* is presented between the two lions and cauri bearers. Above the serpent hood on either side celestial beings carrying garlands *(Mālādhārī Vidyādhara),* flanking *devadumdubhī* and decoration of trichatra is also depicted on the top. Stylistically this image may also be assigned to circa seventh century A.D.

Another sarvatobhadrikā image is reported from Karaitalai in Jabalpur district housed in the Mahant Ghasidas Memorial Museum. In this image Pārśvanātha is seated in *dhyāna-mudrā* with a seven hooded canopy over his head. Two lions are depicted in the pedestal sitting back to back with a *dharmacakra* in the centre, flanked by two standing *cauri* bearers. There is a plain carpet decorated with beaded border, a part of which is seen suspended from the seat. The canopy flanked by two flying garland bearers, closed eyes, elongated ears, combed back hair style, *uṣṇisa* and posture of the hands making tringle with the body are the reasons to date this image in about sixth- seventh century A.D.

In an image reported from Nachna-Kuthara, district Panna and now preserved in the Tulsi Ashram Sangrahalaya at Ramban in district Satna, Pārśvanātha is seated on the coils of a snake in *dhyāna-mudrā* protected by a seven- hooded canopy over his head. He is flanked by Indra and Upendra, standing in *tribhanga*-pose and carrying a *cauri* in their hands, Well proportionate body, half- closed eyes, spiritual feeling, subtle grace and devine effulgence on the face of the image show influence of the characteristics of the classical art of the Gupta period suggesting the date circa seventh century.

A group of Jaina sculptures is also reported from Sira Pahari, a hill near Nachna, in Panna district, M.P. Here an image of Pārśvanātha of about seventh-eighth century is standing in Kāyotsarga-mudrā without any drapery and has a huge serpent coiled behind the whole figure making a canopy of seven hoods over the Jina's head[4].

A very interesting image of Pārśvanātha housed in the Indian Museum Calcutta (No. A 2541) reported from Madhya Pradesh is remarkable as an incident occurred in the life of Pārśvanātha is elaborately depicted here. According to the story, Pārśvanātha saved a serpent from being burnt by a ascetic named Kaṭha and as a result of this due to his false practice Kaṭha reborn as an Asura by name of Meghamālina (the soul of Kamaṭha) attacked Lord Pārśva with tigers, elephants, scorpians, snakes and many forms of *Bhūtas* and *Vetālas,* while he was standing under a banyan tree in the *Kāyotsarga*-posture. In the centre of the image Pārśvanātha is standing in *kāyotsarga*-mudrā and the demon Meghamālina is seen attacking upon him from both the sides with the help of *Bhūtas, Vetālas* and other bad evils but a serpent named Dharaṇendra is protecting him putting his coiled body from the back and seven hooded canopy over his head. On the right side of the Pārśva Yakṣi Padmāvati, the consort of Dharaṇendra, is standing on a snake with a serpent canopy over her head holding a *chatra* (umbrella) in her hands. On the stylistic grounds the date of the image may be assigned to circa sixth century A.D.

Pratihāra Period

According to Jain texts a king Āma, the son and successor of Yaśovarmana (725-752 A.D.) of Kanauj, is said to have built many Jain images and temples under the infulence of Jaina Ācarya Bappabhaṭṭi Sūri. He also ruled over Gwalior and is credited to have set up 27 cubits high image of Mahāvīra there[5]. This shows that during the eighth-ninth century A.D. jainism had a greater influence in Gwalior region.

Gwalior Fort, which is famous for the rock-cut Jain images of Tomara period, has a remarkable sculpture of Pārśvanātha(Pl.88.)now set up at the north-eastern corner on the gate of the open theatre of Scindia School in the Fort. The head of the Pārśva bears classical character of Gupta Art, only the elongated eyes mark the beginnings of a medieval period. Above the serpent hood nāgas in half-human form taking water pots in their hands pour libations over the deity. Two *mālādhārī vidyādharas* having garlands in flying posture are also shown flanking the whole scene. Taking in view the anatomical features, hair style, *ekāvalī* of the celestial beings and the nāgas representing classical characteristics of the Gupta art Michael has rightly suggested the date of the image c.8th century[6] A.D.

Another image from Amrol, a village some distance south-east of Gwalior assignable to the ninth century shows Pārśvanātha, a seven hooded nāga protecting him and with an umbrella above. Two elephants standing on lotus flowers are also seen pouring water from pots to honour the Jina. Below this on either side elephants standing and *nāgīs* sitting on lotus flowers pass water up from their places to the elephants above for libation of the god. Garland bearers are also present on either side of the *nāga* hood.[7]

An image of Pārśvanātha standing in kāyotsarga-pose from Vidiśā is preserved in the Vidiśā State Museum, depicts a huge serpent coiled behind the Jina's whole body and making a conopy of snake-hoods over his head. It is an interesting image as *nāgīs* are depicted on both the sides of the Jina figure with folded hands. Two miniature lions and a male and a female figure seated on lotus flowers holding lotuses in their hands are also shown on the pedestal flanking an unidentified object. *Yakṣa* Dharaṇendra and *yakṣī Padmāvati* hiving three hooded serpent canopy over their heads are present standing on either side of the lord. The date of the image may be assigned to c. 9th century A.D.

A mutilated image of Pārśvanātha belonging to c.ninth century A.D. from Badoh Pathari in Vidiśā district is at present in a very bad state of preservation. Its head and legs are broken. Pārśvanātha is shown seated on a lotus seat in *dhyāna-mudrā,* An attendant Padmāvatī holding the rod of the umbrella in her hands is depicted on the right side of the Jina. Th serpent coils are also seen covering whole back of the lord.

In an image reported from Tu-Main in district Guna, Madhya Pradesh, Pārśvanātha is shown seated in *dhyāna-mudrā* with a seven hooded canopy over his head. At present the image is housed in Sagar University H.G.Museum (No. 72.1). Two lions with a *dharmacakra* in the centre are depicted on the pedestal. Elephants standing on lotus flowers and holding stalked lotuses in their trunks are present on both the sides of the pārśva. The śrivatsa mark is also seen on his chest. Half closed eyes. serene face, elongated ears, curly hairs and well built broad chest of the Tirthankara bears the characteristics of the classical age of Gupta period and may be dated to c. 9th century.

In a *sarvatobhadrikā* image from Chirainti village in Shahdol district of Madhaya Pradesh, Pārśvanātha is seated cross- legged putting hands on his lap in *dhyāna-mudrā* on a cushion kept upon a carpet decorated with lotus petals. Two lions are seen depicted flanking four handed sitting Padmāvatī in the centre. On both the sides of the pedestal a seated and a standing attendant are also seen. The head of the Jina is covered with a seven hooded conopy. The representation of three umbrellas flanked by flying garland bearers and *devadumdubhī* (two hands with a drum) above the *chatras* is also noteworthy. The *śrivatsa* mark is present on the chest. Curly hairs with a short *uṣṇisa,* elongated ears touching broad shoulders of the Jina, bow shaped eye-brows show departure towards medieval period suggesting the probable date of the image c. 9th century A.D.

In three other images from jain temples No. 12 and 15 at Deogarh. district Lalitpur, U.P. Pārśvanātha is shown seated on a *simhāsana* in *dhyāna-mudrā* with seven hooded serpent canopy over his head. At the corners of the pedestal appear lions seated back to back, with face turned to front side and one of the front paws slightly raised. A *dharmacakra* is present between the lions. Above the seat a decorated carpet is also seen suspended. In first image Pārśvanātha is seated on a decorated cushion put on the carpet. In the second image he is seated on the serpent coils put horizontally on the carpet and in the third image he is shown simply seated on a decorated carpet. He is flanked by *cauri* bearers. Above the serpent hoods are *trichatras* flanked by celestial beings carrying garlands. On stylistic grounds these images may be dated to the c. ninth century A.D.

Mention may also be made of some Pārśvanātha images belonging to the ninth century standing in *kāyotsarga-mudrā* with a seven hooded serpent canopy over their heads imbedded in the western compound wall of the temple No. 12 and on the *sarvatobhadrikā* images housed in the Sahu jain sangrahālaya, Deogarh.

After the Pratihāras in Central India the Cedis or Kalacuris ruled over the eastern part (Dāhala and Mahākosala), the Candellas over the northern part (Jejākabhukti or Bundelakhand) and the Parmaras over

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the western part (Mālwā) while the central part was ruled over for sometime by the Kachapaghatas.

Kalacuri Zone

The cedis or Kalacuris extended their liberal patronage to Jainism as evident by several images of pārśvanātha, dating form the tenth to twelfth centuries A.D. found in district Jabalpur and the site of Tewar (Tripuri), the ancient Cedi capital. Pārśvanātha sculptures are also known from Sirpur, Singhanpur, Shahdol, Garha and many other places in the former Rewa State in Baghelkhand region representing the art of Kalacuris.

Karitalai in district Jabalpur was an improtant centre of the Jainas during the Kalacuri period. All the five images of Pārśvanātha in the Mahant Ghasidas Memorial Museum at Raipur are from Karitalai and belong to the tenth and eleventh centuries A.D. Of these two are infact *caturvimsatipaṭṭas* with Pārśvanātha as the mūlanāyaka. The first image shows him seated in *padmāsana in dhyāna-mudrā* on a serpent which is shown giving shelter to Pārśvanātha with his seven hoods. The image has miniature representations of nine Tirthankaras to the right and eight to the left, the remaining six originally represented on the top row above the chatra are now missing. The pedestal of the image has miniature representations of seated Dharanendra and Padmāvatī, both having serpent hoods over their heads. On the pedestal, the carpet is decorated with *Kīrttimukha* and the cushion with three lotus flowers. Indra and Upendra are presented in tribhaṅga-pose on both the sides of the Pārśva looking towards the lord. Elephants flanking *trichatras* and *devadumdubhī* are also depicted on the top.

Almost with the same characteristics in other two mutilated images from the same place Pārśvanātha is shown seated in the coiled seat of the serpent whose tail is depicted hanging on the carpet through the cushion. Remaining two images are badly damaged.

In another image housed in the Rani Durgavati Museum, Jabalpur Pārśvanātha is shown seated in *dhyāna mudrā* protected by serpent hoods canopy and flanked by Indra and Upendra standing in *tribhanga*-pose. Above garland bearers, two elephants and three umbrellas are depicted. On both the sides of the pedestal *Yakṣa* Dharaṇendra and *Yakṣī* Padmāvatī with serpent hoods over their heads are shown seated. Two seated lions are also depicted at each corner with a devotional scene (two devotees with folded hands) in the centre. Serpent tail as a *lānchana* of the Jina is presented on the carpet suspending from the seat and above that navagrahas started with sun are sitting in a panel. The image belonging to c. eleventh century A.D.

A Pārśvanātha sculpture from Sirpur housed in the Mahant Ghasidas Memorial Museum at Raipur belonging to the reign of the Kalacuri rulers also represents the art of the Cedis. The image is seated in *padmāsana* in *dhyāna-mudrā* under the seven hooded canopy of a serpent whose body is rendered into a couple of parallel coils and seemingly serves as a cushion at the back of the Tīrthaṅkara. At the extremities makaras forming the back seat of the Jina are also visible. The face, hands and knees of the figure are damaged. The Jina has the *śrivatsa* and the *cakra* in the centre of his chest and palms respectively. His curly hair is adorned with *uṣṇisa* in the centre. The pedestal of the image is much mutilated.

In an image from Singhanpur in Shahadol district, Pārśvanātha is standing on a conventional lotus flower presented upon the tail of a serpent coiled behind the Jina covering his head with hooded conopy flanked by celestial beings. Above the canopy *trichatra* is shown with elephants standing on lotuses. By the sides of the legs of the standing Jina Indra and Upendra are presented looking towards him.

Almost the same type of image reported from Shahdol belonging to the tenth-eleventh century is kept at collectors bungalow (in the year 1968).

In another image from Pancamaṭha temple, Singhanpur in Shahadol district, M.P., Pārśvanātha is seen seated in *dhyāna-mudrā* with a seven hooded serpent canopy over his head. He is flanked by two *cauri* bearers Indra and Upendra standing in *tribhanga*-pose looking at him. On both the sides of the pedestal a lion is depicted facing front. Above the lotus seat a carpet decorated with fringes is seen suspended partly, The tail of the serpent is also presented on the carpet. Celestial beings carrying offerings in their hands and elephants are depicted

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on both the sides of the *tri-chatras* above the cobra. *Śrivatsa* mark is absent. The curls of the hairs are schematically designed, *uṣṇisa* is low and compressed, ears are elongated and the face bears smile. The image may be dated to c. 10 th century A.D.

On a sarvatobhadrikā image from Shahadol lying besides Durga temple (in 1968) belonging to the tenth century A.D. Pārśva is sitting on a lotus seat put upon a *simhāsana*. Two lions are seen seated back to back with a cakra in the centre. Pārśvanātha is flanked by two *cauri* bearers.

The images of Pārśvanātha in the collection of the State Museum in Dhubela palace near Nowgong in district Chatarpur representing the art of the Kalacuris were originally collected from various places in the former Rewa State in Baghelkhand. Among them two are seated and three are standing. One of them is seated in *dhyāna-mudrā* with a serpent canopy over his head, on a *simhāsana* flanked by Indra and Upendra, garland bearers, elephants and *trichatras* on the top. On the pedestal a devotional scene is depicted. Another image represents Pārśvanātha seated in *Padmāsana*, the *śrivatsa* symbol is, however, absent in this image.

The three standing images of Pārśvanātha are of red sandstone, while two images show miniature representations of four seated Jinas besides the main image of Pārśvanātha in *Kāyotsarga*-pose.

In a standing image from Garha, Rewa district and housed in Ramban, Tulsi Sangrahālaya, Pārśvanātha is shown with a serpent canopy over his head, a *cauri* bearer and a garland bearer on the right side. The portion on the left side of the image is broken. *Śrivatsa*-mark is present on the chest. The image may be assigned to c. 11 th century A.D.

Candella Zone

In the Bundelkhand region, ruled by the Candellas, Khajuraho, Mahoba, Deogarh, Banpur, Chanderi, Budhi Chandderi, Siron Khurd, Chandpur, Dudhai and Madanpur all comprised important sites of Jain art and architecture.

At least twenty Pārśvanātha images are reported from khajuraho, district Chatarpur in M.P belonging from 10th to 12th century A.D.[8] They are either sitting in *dhyāna mudrā* or standing in *kāyotsarga-mudrā* with seven hooded canopy over their heads.

A remarkable Pārśvanātha image reported from a field near the Ghantai temple at Khajuraho is now in the Jain collection. The tail of the serpent, the *lānchana* of the Jina, dangles over the carpet of throne. Its coils form the seat of Pārśvanātha and hoods form the canopy over his head. Dharaṇendra and Padmāvatī, also with snake-hood canopies, are shown seated in *padmāsana* on Pārśvanāth seat, on either side of which is an Indra with lotus in one hand and flywhisk in the other. *Parikara* is decorated with elephant- *vyalas* and *makaras* etc. On either side of the canopy, above the *yakṣas* are elephants, whereas the parasol is flanked by gods and *vidyādharas* with musical instruments and garlands. The limbs of the Tīrthaṅkara are proportionate. The design of the hair is of *uṣṇisa* type.[9]

An important Pārśvanātha image in the Khajuraho museum (No. 1654) is in the standing-pose, with the usual *Yakṣa* and *Yakṣi,* The depiction of all the nine Grahas in this image is remarkable.[10]

In another Pārśvanātha image from Khajuraho housed in the same museum (No. 1618), he is shown seated in *dhyāna-mudrā* flanked by Indra and Upendra bearing *cauris* in their hands. On the pedestal two lions are seen seated back to back turning their faces towards each other and a *cakra* in the centre with its rim facing front. On the corners of the pedestal seated *yaksa* and *Yakṣī* are depicted with snake canopy over their heads. A carpet decorated with fringes is seen suspended from the seat and above the seat is a decorated cushion. On both the sides of the Pārśva head two seated mini Jina figures are depicted. The canopy is flanked by elephants, two standing mini Jinas and *vidyādhara* couples holding garlands. *Vyālas* and *makaras* are also shown in the *parikara*. Srivatsa mark is present on the chest. Curly hairs are of *uṣṇisa* type. The date of the image may be assigned to c. 10 th century A.D.

Deogarh, district Lalitpur, U.P. has a group of Jain temples and sculptures on the eastern sector of the fort

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dating from ninth to the twelfth centuries A.D. About thirty standing or seated images of Parśvanātha are reported from this site kept either in the temples or in the open area in the fort. In the early images of ninth century Pārśvanātha is flanked by Yakṣa Dharaṇendra with *cauri* and *Yakṣī* Padmāvatī holding the rod of a big umbrella in her hands, as already mentioned above.

In other Pārśvanātha images presented on Jain temple Nos. 1,4,6,9, and 12 belonging to the 10th and 11th century A.D., he is simply shown seated in *dhyāna-mudrā* or standing in *khadgāsana* covering full back with the coils of the snake. He is generally covering full back with the coils of the snake. He is generally flanked by cauri bearers facing front. Sometimes seated or standing smaller figures of Tīrthaṅkaras are also depicted on both the sides. Above the serpent hoods, *trichatra* flanked by garland bearers and elephants are also present with *devadumdubhī* on the top.

On western wall of the temple No. 1 there are two Pārśvanātha images standing in *Kāyotsaraga*-pose flanked by cauri bearers Indra and Upendra. By the sides of the feet two worshippers are shown with folded hands. *Dharmacakra* is depicted between the two seated lions on the pedestal. Above the serpent canopy *trichatras* are flanked by *mālādhārī vidyādharas* and on the top *devadundubhī* is presented.

In temple No.4, Pārśvanātha is shown standing as usual but the pedestal is flanked by seated *yakṣa* and *yakṣi* with three hooded canopy over their heads. On both the sides of the Pārśva four standing mini Jinas are present. Garland bearers and elephants flanking the *trichatras* are also depicted with *devadumdubhī* on the top.

In another image on the boundary wall of the temple No. 12 Pārśvanātha is standing as usual but here his *lānchana* snake is present on the carpet of the seat while at the other place *kukuṭa* is shown on the carpet as his *lānchana.*

Eight Pārśvanātha images (six standing and two seated) from Siron, district Lalitpur in U.P. are housed in sculpture shed of Jaina group of modern temples. In the standing images Pārśvanātha is generally shown in *khadgāsana* on a *simhāsana* flanked by *cauri* bearers standing in *dvibhaṅga*-pose facing front side and two seated worshippers with folded hands. A snake is coiled behind him covering whole of his back whose seven hooded canopy is present over Pārśva head. The *trichatras* are flanked by garland bearers and elephants. *Devadumdubhī* is also seen on the top. *Śrivatsa* mark is generally present on the chest except in one image. Hair style is curly and of *uṣṇisa* type. In the two images lord is flanked by four seated miniature Jinas and in one case he is flanked by six seated Jinas. Generally, the *Yakṣas and Yakṣis* are facing front. The *lānchana* is not depicted. Usually lord is standing on a lotus seat. In one example he is flanked by standing Dharaṇendra bearing *cauri* and *yakṣi* Padmāvatī holding umbrella in her hands with five hooded canopy over their heads. In this image pedestal is not depicted and Indra and Upendra are also absent.

Similar standing image from Siron Khurd belonging to the 10th century A.D. is housed in the Lucknow, State Museum (J. 882) and another image of about 11th century from the same place is in the collection of Jhansi Museum (No.80.24).

In the seated images from Siron, Pārśvanātha (Pl. 86) is shown on a decorated cushion in *dhyāna-mudrā* under a seven hooded serpent canopy flanked by *cauri* bearers facing front. Above the hood on both the sides of the *trichatras* and *devadumdubhī* four seated miniature Jinas, *mālādhārī vidyādhara* couples and elephants are depicted. On the pedestal a carpet decorated with kīrttimukha is seen suspended between the two lions flanked by seated yakṣa and yakṣi on the corners. Śrivatsa-mark is present on the chest. The image may be dated to 11th century A.D. In another seated image from the same place Pārśvanātha is flanked by two standing and two seated mini Jinas.

In a Jina paṭṭa of about 10th century A.D. from Banpur in district Lalitpur, U.P. two stnading Pārśvanātha images have been presented flanking Ādinātha.

Two standing Pārśvanātha images belonging to the c.11th century are also reported from Dudhai, district Lalitpur where he is shown on a *simhāsana* flanked by Indra and Upendra bearing cauris. His back is fully covered by the coils of the cobra whose seven hoods

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are above the head of the lord. Trichatras and *devadumdubhī* are flanked by the elephants. On one side of the Pārśva ten miniature Jinas are also depicted persenting the image as a *caubīsī paṭṭa*.

Two images of Pārśvanātha reported from Mahoba, district Hamirpur, U.P., belonging to the 12th century are housed in the Jhansi Museum (Nos. 80.18 and 80.83). In one image he is standing in *Kāyotsarga-pose* on a pedestal with seven hooded canopy above his head. A *cauri* bearer attendant is flanked on either side of the Jina. On the pedestal donors are incised with folded hands. The *lānchana* of the Pārśv, two coiled snakes are also depicted. It has a two line inscription on the pedestal bearing date samvata 1253. In another image of about 12th century A.D., Pārśvanātha is standing with an attendant Dharanendra of the same size bearing cauri on the right side of the Jina.[11]

Kacchapaghāta Zone

Pārśvanātha images are also represented from the territory ruled by the Kacchapaghātas in and around Gwalior and Padhāvali. Two sculptures of about 10th-11th century A.D.are housed in the Central Archaeological Museum, Gwalior. They were acquired from Padhāvalī and Gwalior Fort. The Padhāvalī image represents Pārśvanātha seated in padmāsana in *dhyānamudrā*. He has a *śrivatsa*-mark on his chest. Behind his head prabhā-mandala is also depicted. Above the head of the Jina *trichatras* are flanked by the elephants and the *devadumdubhī* is present on the top. The attendants and the devadumdubhi is present on the top. The attendants Indra and Upendra flanking the Tīrthaṅkara are shown standing on elephants. They have serpent hoods on their heads. The pedestal shows a *dharmacakra* and devotees between the two lions.

The second image of pāraśvanātha from Gwalior Fort is inscribed and can be attributed to eleventh century. The small figures of the Jinas in the *parikara* suggest that the image was meant to be *caturvimsati* image. A small figure of *kṣetrapāla* with his vāhana dog is also seen on the pedestal.

In two sarvatobhadrikā images from the Gwalior Fort, one housed in the Central Archaeological Museum, Gwalior and another in a private collection of Mr. H.N. Dwivedi from Murar (Gwalior) of about 10th century A.D., Pārśvanātha is depicted simply standing on a lotus seat with a serpent canopy over his head. Mention can also be made of a sarvatobhadrikā from Amrol, in district Gwalior where a mutilated Pārśvanātha image is present on a pedestal. On the Fort wall at Gwalior between Laksmana Gate and Hathia Gate, there is a relief showing Mother and a Child in a rectangular niche. It shows a mutilated lady figure in reclining posture with a child by her side(Pl. 87), accompanied by attendents and a meditating Tīrthaṅkara seated above the niche. This panel seems to be the representation of a Jina Mother assignable to c. 10th Cent. A.D., as was also agreed by Dr. N.P. Joshi in a seminar on Art of Khajuraho. Above the head of Mother there is a standing male figure having seven hooded canopy over his head, If we identify this image with Yakṣa Dharaṇendra, then this would lead us to believe that the panel depicts the birth of Pārśvanātha.

Parmāra Zone

The Paramāras of Mālwā were more liberal patrons of Jainism than the Candellas. While standing Jain temples in this region are not many, Jain images are found almost scattered everywhere. However, mention may be made of a Pārśvanātha temple at Dhar, where Devasena wrote the Darśanasāra in 933. Besides this many Pārśvanātha images, either individually or in groups, are reported form this region.

In an imagefrom Hingalājagarha, district Mandasore housed in Bhanapura State Museum (No. 290) Pārśvanātha is shown seated cross-legged in *dhyānamudrā* on a decorated cushion. The pedestal has a lion at each end and *dharmacakra* with the rim facing, in the centre flanked by yakṣa Dharaṇendra and yakṣi Padmāvatī. The carpet above the pedestal is decorated with *kīrttimukha*. The back of the Jina is fully covered with the coils of a serpent whose hoods are broken. Two seated attendants on stalked lotuses are also seen on both the sides of the Pārśva. Śrivatsa mark is present on the chest. His half closed eyes, elongated ears, serene face, broad shoulders, beaded necklace *(ekāvalī)* of the attendants suggest the date of the image c.10th century A.D.

A seated image of Pārśvanātha flanked by attendants with mutilated pedestal, head and serpent hoods

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belonging to the 10th century from Bujgund in Mandasore district is housed in Bhanpur State Museum (No.36)

A head of Pārśvanātha, protected by seven hooded cobra, hailing from Hingalājagarha in Mandasore district is in the collection of the Indore, Central Museum. His curly hairs, smilling face, elongated ears, supressed *uṣṇisa* and attentiveness of the cobra is remarkable. The image may be dated to the 10th century A.D.

A standing image of about tenth century A.D, though in a very bad state of preservation, hailing from Bujgarh in Mandasore district and housed in Bhanpur State Museum (No. 42), Pārśvanātha is shown on a lotus seat fully backed by the serpent coils flanked by Indra and Upendra. *Yakṣi* Padmāvatī is present on the left side and the portion on the right side is broken.

In another image from Hingalājgarh in Mandasore district dated about 10th century A.D. housed in the Indore Central Museum standing Pārśva is depicted on a lotus seat flanked by Indra and Upendra holding *cauris*. The serpent is coiling the whole back of the Jina and is making a canopy of seven hoods over his head.

In another image from the same place and housed in the same museum Pārśva is depicted simply with a seven hooded canopy over his head.

Gandharvapuri, district Dewas in Mālwā has yielded a colossal standing Pārśvanātha image with a seven hooded canopy over his head flanked by Indra and Upendra as cauri bearers, vidyādhara couples holding garlands, four seated Jinas, *trichatras* and *devadumdubhī* above the canopy. *Śrivatsa* mark is present on the chest. Curly hairs are of *uṣṇisa* type. The image may be assigned to the 11th century A.D. and at present is housed in the Gandharvapuri, State Museum (No.GOP 81).

In another seated image from the same place and housed in the same museum (No. 230.89) Pārśvanātha is depicted flanked by Indra and Upendra. His back is shown fully covered with coils of the snake making canopy of seven hoods over his head. *Vidyādhara*. couples, *chatras*, elephants and *devadumdubhī* are shown as usual. The image is mutilated and may be dated to c.10the century A.D.

On the north wall of a modern Śāntinātha temple at Burhi Canderi, district Guna in M.P., a Pārśvanātha image assignable to the 10th century A.D., is shown to be flanked by yakṣa and yakṣi standing on a simhāsana.

A remarkable seated image of Pārśvanātha from Bhojpur in Raisen district, M.P., is presented in the *garbhagṛha* of the Śāntinātha temple dated c. 11th century. Here pedestal is missing. Pārśvanātha is shown seated on the serpent coils on a decorated cushion. He is flanked by *yakṣa* and *yakṣi* with five hooded canopy over their heads. Four seated Jinas are depicted flanking chatra above the canopy. A seated Jina in a *rathikā* is also shown on the top above the devadundubhī. A standing image of Pārśva from the same place dated c. 11th century A.D. is also noteworthy. Another standing image bearing the same usual features is also reported from Rajendra Udyan in Panna district dated c. 10th century A.D.

In an interesting image of Pārśvanātha from Guṇa in the collection of Jainsinghapura, Jaina Archaeological Museum, Ujjain, the Jina is shown seated in *padmasana* under the canopy of a seven-hooded serpent *yakṣa* dharanendra and *yakṣi* padmāvatī are present on his left and right, respectively.

A standing image of Pārśvanātha dated c. 10th-11th century housed in the Vidiśā State Museum (No. 349/1287) is fully covered at the back with the serpent coils and is flanked by the seated devotees, Indra and Upendra, two standing and two seated Jinas. Above the canopy on both the sides of the *trichatras* and *devadumdubhī mālādhārī vidyādharas* and elephants are present. *Śrivatsa* mark is also present on the chest.

In Bara Baba at Kundalpur district Damoh, which is not far from vidiśā, there is a large number of loose sculptures representing Tirthankaras and *yakṣis*. In one image Pārśvanātha is shown standing in *kāyotsarga-pose* on a simhāsana flanked by *cauri* bearers Indra and Upendra facing front. The full back of Jina is covered with the coils of a serpent whose seven hooded canopy is seen covering his head and the tail is depicted on the

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carpet kept upon a *simhāsana*. Above the serpent hoods *trichatras*. *devadumdubhī* and *mālādhārī vidyādharas* are present as usual. The heavy and in elegant features of the image suggest a date c. tenth century A.D.[12]

In the Udaigiri cave 20, near Vidiśā Pārśvanātha is shown seated on a decorated cushion with a seven hooded canopy over his head. He is flanked by *cauri* bearers Indra and Upendra standing on elephants. Above the canopy on both the sides of the trichatras and *devadumdubhī mālādhārī- vidyādhara* couples, elephants and four miniature Jinas are depicted. On the pedestal a dharmacakra between the two lions facing front is flanked by seated *yakṣa* and *yakṣi* on the corners. *Śrivatsa* mark on the chest of the Jina is also present. The date of the image may be assigned to c. 11th century.

Pārśvanātha is also represented in an image reported from Ahmedpur (Vidiśā) dated about 11th century and now housed in the Central Archaeological Museum, Gwalior. In this image he is simply shown standing in *kāyotsarga-pose* protected by a serpent canopy over his head.

Conclusion

From the above discussion we can conclude that in the ancient period hundreds of Pārśvanātha sculptures and temples were built in Central India. While standing Pārśvanātha temples in the region are lacking as most of these, must have been ruined leaving stray images, the sculptural pieces are found scattered all over the region. These sculptures began to appear from fifth century onwards in Central India.

The images of Pārśvanātha belonging to the Gupta, post-Gupta and Pratihāra periods show that the classical tradition of the Mathurā Art was continued in Central India also. In these images he is shown seated in *dhyāna-mudrā* or standing in *kāyotsarga-mudrā* with seven hooded canopy over his head, on a simhāsana (pedestal) decorated with a dharmacakra betweeen the two lions. Sometimes he is also depicted seated on the coils of the snake or on a decorated cushion kept upon an ornamented piece of cloth dangling downwards from the seat. He is generally flanked by the *yakṣa* Dharaṇedra having *cauri* and *yakṣi* padmāvatī holding the rod of an umbrella in her hands. Above the canopy *trichatra, devadumdubhī* flanked by elephants standing on lotus flowers and garland bearers also began to appear. The *śrivatsa*-mark on the chest of the Pārśva is generally absent in the beginning, which was a common feature of Mathurā Jain sculptures in the Kusana and Gupta periods. The *lānchana* of Pārśva is also not depicted upto pratihāra period.

Pārśvanātha, images of tenth and eleventh centuries represent a fully developed phase of sculpture in almost whole of the Central India. He is depicted in seated and standing postures of all sizes with simple and elaborate *parikaras* usually adorned with demi - Gods, *vyālas*, *makaras*, animals and sometimes with smaller figures of Tirthankaras. He is generally shown flanked by *cauri* bearers Indra and Upendra. *Yakṣa* Dharaṇendra and *yakṣi* padmāvatī are depicted on the corners of the pedestal flanking simhāsana. *Śrivatsa* is usually present on the chest of the Jina but the distinguishing lānchana and prabhāmandala are not depicted besides a few exceptions. In the later images more pronounced angularity and stiffness is shown in the treatment of the body. Eyes are elongated and eye-brows are bow-shaped. Ear-lobes are touching the shoulders, hair style is mostly curly with low and compressed uṣṇisa.

In the images representing Kalacuri Zone pārśvanātha is usually shown seated on the coil or coils of the serpent whose tail is depicted hanging on the carpet through the cushion. The cauri bearers Indra and Upendra are generally shown standing in tribhanga-pose looking towards the lord. In the images of Parmāra Zone his back is shown fully covered with the coils of the snake and the cauri bearers attendants are depicted looking front side. The images of Candella and Kacchapaghāta Zone appear to be highly influenced by the Paramāra art of Mālawā region as the characteristic features are almost similar in both of them.

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Technique of Hollow Bronze Casting in Western India

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The bronze hoard from Akota and Vasantagadha are the two major discoveries which have established the existence of the ancient school of West as referred to by Lama Taranatha in his book the *'History of Buddhism'*. Dr. U.P. shah has done a great deal of work on the stylistic study and chronology of these bronzes.[1] Dr. Swarnkamal has contributed immensely to our understanding of the metallargical aspects of these bronzes.[2] However, the technique of casting these bronzes has not received its due attention. It is all the more important for a majority of these bronzes are cast hollow, especially during the period from the fifth to the tenth century A.D.

In the process of bronze casting, it is the same *madhūcchist vidhāna* or cire perdue or lost wax technique which is used but with a difference for these bronzes are cast hollow. There is no mention of hollow bronzes in any of the *śilpa* texts, except for a few inscriptions from South India where it is referred to as *ghanapoḷḷāga*.[3] The most elaborate description of the technique of metal casting is given by the Western Chalukyan ruler Someśvara (A.D.1128- 1138) in his monumental work *Abhilasitārthacintāmaṇi or Mānsollāsa*[4]. Curiously enough, there is no mention about the hollow bronze casting technique which was so extensively used in the preceding period in this region.

Usually the finished bronzes do not reveal much about the real technique of metal casting. Fortunately, I discovered some bronzes which reveal the technique of the hollow bronze casting. While cleaning some of the bronzes from the Vasantagadha hoard in Samrat Samprati Sangrahalaya at Shri Mahavir Jaina Aradhana Kendra, Koba in Dist. Gandhinagar.

In general the technique may be described as follows: First an effigy of the desired image is prepared in clay which is reinforced with iron core that runs all along the axis of the figure and into the arms. This clay effigy is given wax coating of the desired thickness which depends upon the size of the figure. It varies from 1 m. to 6 m. in an image. The details of the actual image is carved on it. This serves as the wax model of the solid cast image. Next it is given slip coatings of fine clay followed by thick layers of especially prepared clay mixed with charred husk, bits of cotton and salt. This converts the whole into a mould. It is provided with sprue channels connected with a pouring cup and a vent hole. It is dried in shade. The mould is heated on drying to melt and run out the wax from the mould. The molten metal is then poured into the cup which fills the gap created by the loss of wax. On cooling the outer clay mould is broken to take out the hollow cast image which

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is given finishing touches. The inner clay core is usually left undistrubed.

These are two major variations in the technique. In the first category fall those bronzes which have an open bottom so that the inner clay core is easily accessible. In the second category of bronzes the inner clay core is encapsulated within the body. Thus, the clay core becomes inaccessible and cannot be raked out.

The open bottom hollow bronze casting technique is illustrated in fig. 1. It shows a clay iron core inside. Next comes the wax/metal core which is followed by the outer thick, clay core. It may be noted that both the clay cores have ground support and therefore, even after the removal of the wax, the inner clay-iron core remains undisturbed. It does not require any additional support to keep it in position. Thus when the molten metal is poured in the mould it fills the empty space to produce the replica in bronze. This technique is invariably used in the production of the seated Jina image alongwith its pedestal in a single cast. The Adinath image in this collection is an example of this technique (Pl.89). The pedestal has two holes to accomodate its halo or aureole which has been lost in the case of this particular image. The halo is cast solid separately and is provided with two tenons. Similarly the *yakṣa* and the *yakṣi* figures are cast separately. These are fitted on either side of the pedestal by welding.

The second variation in the technique is illustrated in fig.2. Here again the scheme of different cores is the same, but it may be noted that the inner clay core does not have the ground support. If the wax core is melted out the inner clay-iron core would change its position. In order to avoid this the inner clay-core is provided with an iron core in its axis having its two ends fixed on the outer clay core that keeps the inner clay core in its original position, even after the loss of wax. Now the molten metal is poured in the cup which passes through the sprue channels and fills the empty space. A conjectural drawing shows the position of sprues (fig.3). There may have also been a link channel between the palm and the thigh too, which is not shown in the figure. The position of the lower most sprue can be seen in the standing Jina image of the present collection. (Pl.90). The vent holes are provided at the heels or below the soles which function as tenons. After breaking the mould the image is taken out and the tip of the iron core is inlaid with molten metal to form the *usnisa* (cranial protrusion). Similarly the lower end is cut and inlaid with the molten metal. The palm also shows some sign of metal inlay. Thus one finds the whole clay-iron core is encapsulated by the bronze image. This method was used for the production of the standing Jina images. In such cases the pedestals are cast separately. It has two holes in the centre to accommodate the tenons of the standing Jina image. An iron nail is passed through the holes of the tenon from beneath to lock the image steadfast on the pedestal. The halo and attendant deities are cast separately and fitted on the pedestal.

For surface details, tools like files, chisels and punches were used. The sprue channels are cut and filed. Therefore, it is extremely difficult to locate the positions of the sprues in a finished bronze. In South Indian bronzes the sprue behind the head is invariably used for fixing the halo (*śirsacakra*). According to the *Abhilasitārthacintāmaṇi* the sprues should be provided at the back, at the shoulder, on the nape or the crown[5]. Fortunately, one of the standing Jinas from this hoard has a sprue mark which has escaped the attention of the artist. (Pl.90).

For the treatment of the curly hair (*kuñcita keśa*), a small chisel is used. One can easily see the angular chisel marks on the head of a Jina image (Pl.91). The chisels were also used to make groove for the depiction of drapery folds. Punches were used for the small floral decoration on the dhoti.

These bronzes also reveal some ancient repair works done either at the time of their production or later. A locuna at the right shoulder in a bronze has been plugged with a piece of metal. In this case the edges of the hole have been champhered at an angle and then capped with a piece of metal which fits exactly on the hole. In order to hold it in position it is provided with an arm from inside which is revetted on the body (Pl.92). In another bronze a big locuna has been filled with a sheet of metal fitted first with revets, molten metal being poured later on the inner joints to weld the joinery. A

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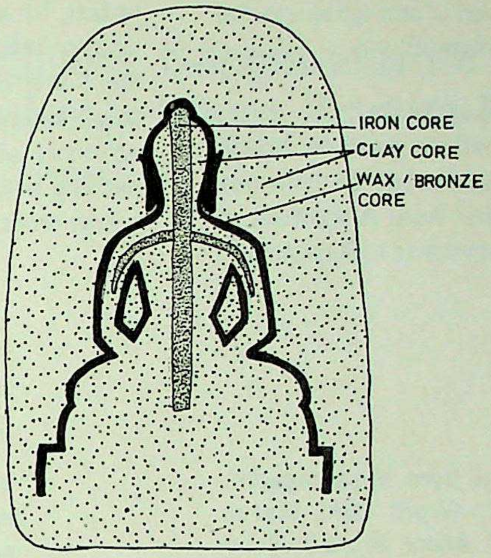
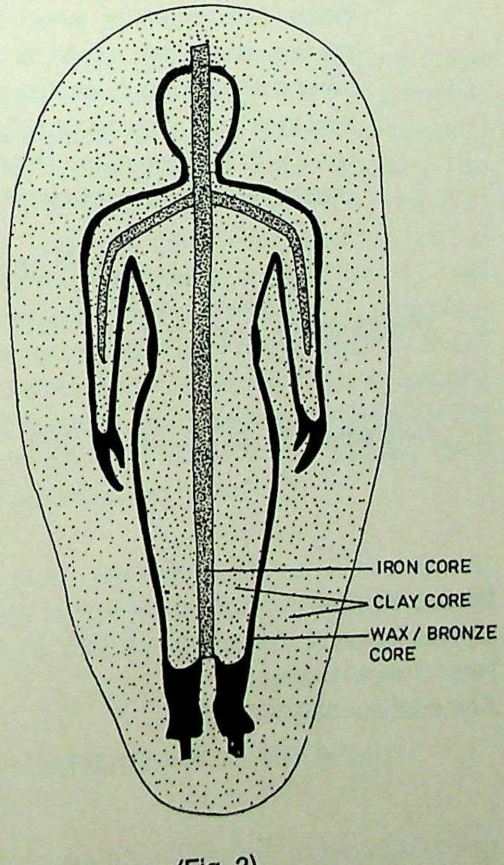
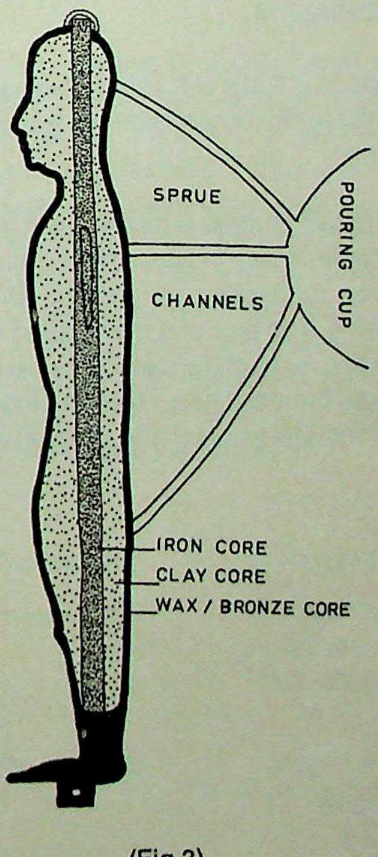


(Fig. 1)



(Fig. 2)



(Fig.3)

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similar techique has been followed in strengthening the mis-cast legs of the Adinatha image (Pl.93).

Why did the Western Indian artists practice hollow bronze casting method? It may be noted that there was no dearth of ores quarried either from Ambamata in Gujarat or Khetri, Kolihon and Singhana in Rajasthan[6]. In fact, Khetri has the largest copper deposits of the country which was first exploited by the Harappans. As these bronzes were in great demand by the jaina laity there seems to have been three basic factors viz., economy of the metal, cost compatibility and easy mobility which were responsible for this practice of hollow bronze casting by the Western Indian artists.

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4. *Ibid,* pp. 15-17, Dr.U.P. Shah has quoted John Marshall who explains the technique as follows:

   "In this process a model of the object is first made in clay or plaster in such a way that it can be broken up without difficulty after firing. The model is then coated with wax of a thickness of the metal to be cast and in this wax the artist gives finishing touches to his work. The whole is next covered with several 'slips' of clay water and finely pounded pottery followed by a more solid coating of clay and broken pottery, after which metal rods are thrust through the mass at various points to hold the core in position, and ventholes and tubes for carrying off the wax are provided. The whole is then placed in a furnace, and when wax was melted, and run out, molten metal is poured into take its place. Subsequently, when the mass has cooled, the outer mould is removed and inner core raked out, leaving a replica of the wax in bronze. Any minor defects are made good with the help of the chisel or file or by inlaying small pieces of metal".

   -U.P. Shah, 1959,p.18.

5. Sivarammurti, C. *op.cit.*,p.16

6. Swarnakamal, *op. cit.*, pp.147-159

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Salvage archaeology-II

Transplantation of Kudavelli Sangamesvara Swamy Temple at Alampur Distt. Mahaboob Nagar Andhra-Pradesh

(Under Srisailam Hydro-Electric Project)

H.N. Singh

Faced with the imminent threat of inundation due to the physical rise in the water-level of the river Tungabhadra, Krishna and their primary tributaries like Bhavanasi, etc., caused by the contemplated construction of the Srisailam Hydoro-Electric Project (S.S.H.E. Project) in the Telengana region of the State of A.P., a host of ancient temples were physically removed from their old locations and replanted at the new sites. This transplantation exercise was executed by dismantling the structural and architectural members of the respective temples stone-by-stone, transporting them from the old site to the new site and thereupon re-erecting them again stone-by-stone at the new site.

Before dilating upon the various transplantation works, it would be fairly worthwhile to discuss briefly hereunder the ramifications and manifestations of the S.S.H.E. Project.

I. SPATIAL RAMIFICATIONS OF THE S.S.H.E. PROJECT:

A stone masonry dam was caused to be constructed across the river *Krishna* near Srisailam (District Kurnool : A.P.), which is why this Project is called as *Srisailam Hydr0- Electric Project*. The structurally impounded river thus caused tremendous rise in its water-level, which was necessarily manifested in the water formation of its other associated rivers like Tungabhadra, Bhavanasi, et al. In other words, an extensive tract of land along the either banks of these rivers was threatened with submergence under vastly extended sheet of the dam-water. The affected villages and their lands fall in the districts of Kurnool and Mahaboob Nagar, A.P. The enormity of the sprawling inundation can be gauged from the facts as mentioned hereunder:

Name of The Project	Submersible Areas
S.S.H.E. Project, A.P.	: 656.82 sq. km. : 1,62,320 acres of land : 107 villages
N.S.H.E. Project, A.P.	: 30,000 acres of land : 57 villages
Aswan *High* Dam, U.A.R.	: 660 sq. km.

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Apart from the above, it may also be brought on record that of the 107 villages facing submergence as many as 69 villages were situated in the revenue jurisdiction of Alampur, Wanaparthy and Kollapur taluks of Mahaboob Nagar District and the remaining 38 villages were located in Atmakur, Kurnool and Nandikotkur taluks of Kurnool District. As per the informations furnished by the S.S.H.E. Project authorities, the dam-water level for the villages was stipulated at +889 contour and for the countryside lands at +887 contourline. The *Full-Reservior-Level (F.R.L.)* was, however, conceived at +885 contour.

II. ARCHAEOLOGICAL MANIFESTATION OF THE S.S.H.E. PROJECT:

It may be necessary to recall here that Srisailam (District Kurnool : A.P.) is a very famous and important Hindu pilgrimage centre *(Saivasthala)*, where,— among other temples,— an ancient and magnificent Siva temple is also situated, which instinctively attracts large numbers of *Bhaktas* (devotees) throughout the year,— days and nights, from various places,— far off and near, to seek the blessings of Lord Siva. Further, this sacred place is found situated on the bank of river *Krishna*, which, like river Ganga, had nurtured numerous human civilizations right from the Prehistoric times,— as manifested in the discovery of several ancient sites and cities including temples along its either banks as well as that of the other rivers like Tungabhadra, et al. An–inspection of the enclosed map(Fig. 1) will show that numerous archaeologically important sites and towns including temples are found situated along the banks of these rivers. It may be recalled that, like the 107 villages, all these ancient archaeological locations, too, faced the threats of extinction due to inundation under the dam-water. Considering their paramount importance as the extant relics of our ancestors, it had, therefore, become absolutely imperative to save them from extinction. *A High Power Committee* was, therefore, constituted by the A.P. Govt. for formulating the ways and means to salvage,— as far as possible, the buried archaeological remains and the various standing but dilapidated monuments like temples, et al, besides preserving them in the best possible manner for the posterity as the vibrant remnants of our glorious past. After careful deliberations, following stipulations for implementations were formulated by the *High Power Committee,*[1] to wit,

II:1: Scientifically excavating and retrieving buried ancient relics and structural remains.

This work was entrusted to the following agencies:

(a) Excavation Branch
Archaeological Survey of India
Old Highcourt Building
Nagpur (Maharashtra)

(b) Department of History and Archaeology
Nagarajuna University
Guntur (A.P.)

(c) Birla Archaeological and Cultural Research Institute
Asmangadh Palace Malakpet
Hyderabad- 500 036 - (A.P.)

(d) Department of Archaeology and Museums
Govt. of A.P.
Gunfoundry
Hyderabad (A.P.)

II:2: Systematically dismantling, shifting and re-erecting ancient temples at the new sites.

This work was assigned to the below-mentioned agencies:

(a) Archaeological Survey of India
Hyderabad Circle
Hyderabad (A.P.)

(b) State Department of Archaeology and Museums,
Govt. of A.P.
Hyderabad (A.P.)

(c) Endowments Department
Govt. of A.P. Hyderabad (A.P.)

II-(3) Comprehensively documenting the provenances of loose sculptures, etc.

This work was primarily allotted to the following or-

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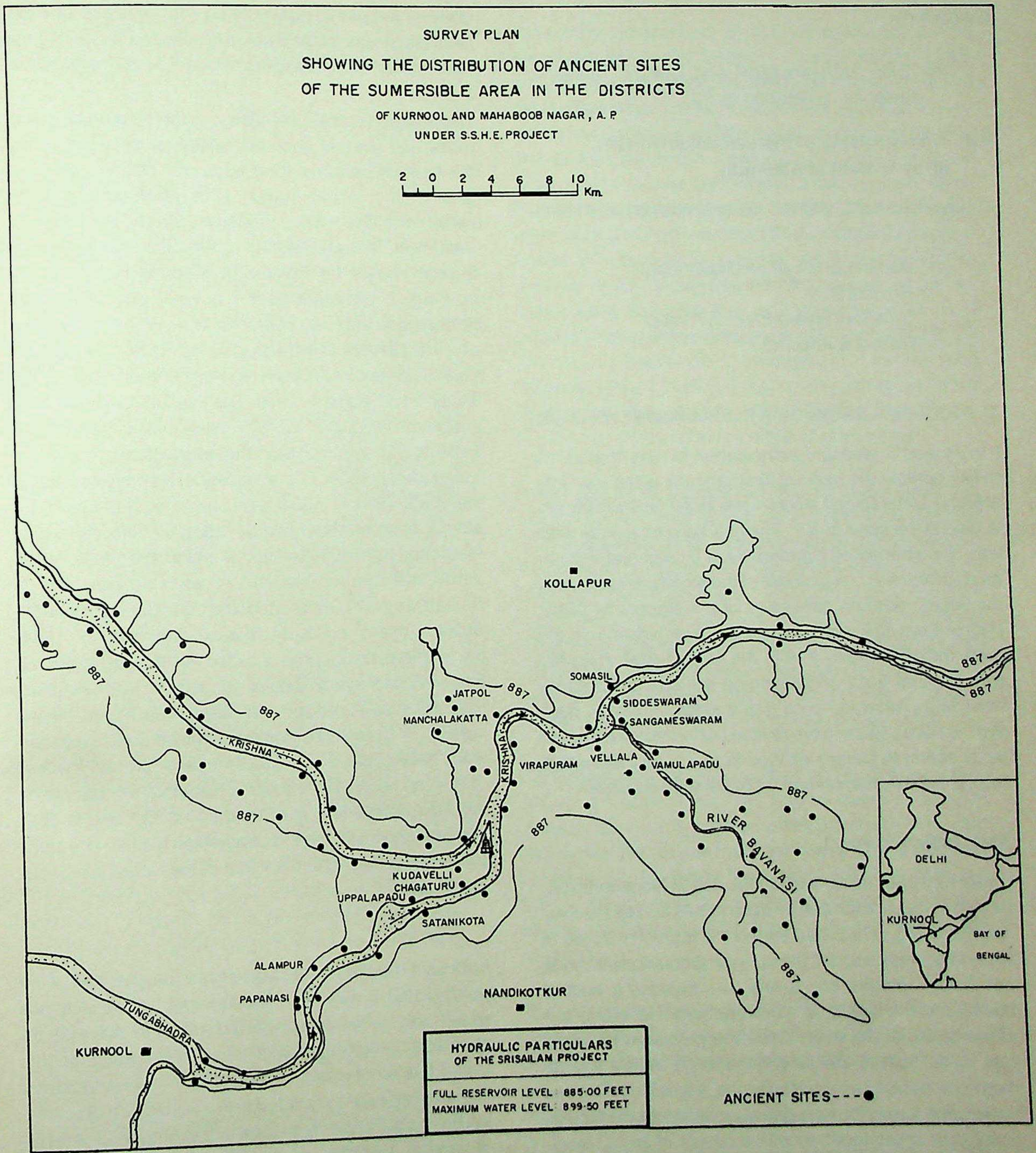

Fig. 1. Survey plan showing the distribution of ancient sites of the submersible area under S.S.H.E. Project in districts of Kurnool and Mahaboob Nagar, A.P.

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ganization:

(a) Birla Archaeological and Cultural Research Institute Hyderabad (A.P.)

II:4: Timely raising of the embankment-wall (groyne-wall) at Alampur:

This work was allocated to the undernoted department:

(a) Dams and Irrigation Department
Govt. of A.P.
Srisailam Hydro-Electric Project
District Kurnool (A.P.)

III. PREVIOUS SALVAGE ARCHAEOLOGY WORKS:

It is indeed a pleasant coincidence to note that in the Indian context the earliest (first) and the latest (second) salvage archaeology works have been distinctively executed in the state of A.P. The first such an unique work was characteristically carried-out in Guntur and Nalgonda districts.(A.P.) on account of the structural creation of the largest earthen dam-bund of the Nagarjuna Sagar Hydro- Electric Project across the river Krishna. In the extra Indian context, it is in the United Arab Republic (U.A.R.) that such a challenging salvage archaeology work was performed on a grand scale,— which, however, is subsequent to the unique performance achieved by us earlier at Nagarjuna Konda (A.P.). All these spectacular achievements may be expatiated as under:

III-(1) Indian Context.

It was way back in the early fifties that at Nagarjunakonda a dam was contemplated to be raised across the river Krishna (A.P.), which had stirred the imminent threat of impending inundation of the sprawling countryside lands and fields, villages and towns, — besides a host of buried ancient sites, which were perched along the either banks of the river. Since the proposed reservoir was to be built in the Nagarjunakonda valley, it was, therefore, dubbed as the Nagarjuna Sagar Dam.[2] In this connection it may be necessary to state that the Nagarjunakonda valley together with a couple of archaeologically important riverine sites is situated about 160 km. S.E. of Hyderabad city (A.P.). Further, the Nagarjunakonda valley secured on three sides by high hills covered an area of nearly 23 sq. km., which is why this ideal place was instantaneously selected for raising the reservoir by impounding the mighty flow of river Krishna.

The archaeological potentiality of the Nagarjunakonda valley had already been adequately acknowledged by the various scholars long back. As claimed by *Longhurst*,[3] the archaeological sites of Nagarjunakonda valley were first noticed in March 1926 by the late A.R. Saraswati, Telugu Assistant to the then Archaeological Superintendent for Epigraphy, Madras. However, according to *Subramanyam*[4], a local school-teacher belonging to the town of *Macherla*,— who was working at *Nagulavaram* village,— namely, *Suraparaju Venkataramaiah* is reputed to have first discovered the site on 21st February, 1920. The site, however, was first excavated by LONGHURST[5] in the years 1924-25 and 1925-26. Thereafter, too, the excavations continued from 1927 to 1931. The excavations carried-out during the years 1924 to 1931 represent the "first-spell", for after a lapse of about two decades the site was again excavated from 1954 to 1960,—which, therefore, represents the "second-spell" of excavations. While *Ramachandran*[6] excavated the site during 1954-55, Subramanyam[7] conducted the excavation during 1954-60, under a special project called the *"Nagarjunakonda Excavations Project."* The prolonged excavations of the "second-spell" unfolded the chequered history of the valley right from the beginning of human civilization, say, early palaeolithic down to late medieval times.[8] Further, "it is worth noting that the name Nagarjunakonda, meaning Nagarjuna's Hill, is of medieval origin and is often conterminous with the fort perched on the hill. The same hill is now an island in the midst of the Nagarjuna Sagar reserveir."[9]

Further, it may be necessary to draw the attention of the readers that it was this "second-spell" of excavations which was primarily connected with the salvage archaeology programme pertaining to Nagarjunakonda. Under this programme or project, the various locations in the valley were excavated with the sole aim of retrieving the buried ancient relics including structural remains of varying descriptions, so that they are properly displayed or fruitfully preserved for the posterity. The archaeological discoveries made during the course of successive excavations may be summed-up as under:

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Early Stone Age
Middle " "
Late " "
Neolithic Culture
(INTERVAL)
Megalithic "
Late Satavahana Period
(circa : 3rd cent. A.D.)
Ikshavakus Period

Of these, the Period of the Ikshavakus was the most notable in the life and history of Nagarjunakonda. As aptly observed by *Sarkar,*[10] "The aura that Nagarjunakonda has about its name is really because of the brilliant achievements of the rulers of this dynasty, who claimed their descent from the mythological Ikshavakus of Ayodhya. Never before, nor afterwards, did the valley witness such spectacular growth as a seat of government, a centre of art, as an important centre of the Buddhist and Brahmanical religions. It was indeed a city in the true sence of the term."

In continuation of the above, it may be worthwhile to enumerate some of the most notable discoveries of the structural remains of Nagarjunakonda as follows: Buddhist stupas, viharas and chaityas;Brahmanical temples and shrines; secular structures like citadel, cisterns, tanks, wells, baths, soak-pits, houses, rest-houses, shops, roads, lanes, canal, amphitheatre, bathing-ghat, et al.

As mentioned above, the salvage archaeology programme in respect of Nagarjunakonda was contemplated to be accomplished in two parts or phases, i.e.,

Phase-I	:	Excavation
" II	:	Re-erection

In the preceding paragraphs, the prolonged excavations together with their spectacular results marking the culmination of Phase-I of the salvage works have already been adequately deliberated. Therefore, it shall be worthwhile to dilate in the following pages about the re-erection works signifying Phase-II of the Salvage archaeology programme of Nagarjunakonda. Before recounting the events leading to the re-erection of the salvaged ancient structures, it may be prudent to sketch the topographical profile of the Nagarjunakonda valley, which was found dotted with a host of high and low hills. One of such hills known as *Nagarjunakonda* was found to be, too, high to be submerged under the dam-water. Further, a stone masonry fort built by the local *Reddy* rulers during the late medieval times indubitably accentuated its historical importance. All these favourable features of this formidable hill had persuaded the archaeologists to locate and re-build some of the most important retrieved ancient structures over the flat top of this hill,—— before the submergence of its low lying adjoining areas including the sprawling valley under the Sagar-water (dam-water). This hill now stands tranformed into an island in the midst of dam-water.

It may further be pointed-out that all those structures which were exposed during the course of excavations were adequately documented by way of comprehensive drawing and photographic works with a view to facilitate their re- erection accurately and smoothly at the new site. Before re- erection, all the structural members including stones and bricks were physically transported to the hill top. Besides these, numerous antiquities, too, were carefully conveyed to the hill-top with a view to display them in the forthcoming museum building.

Connected with the salvage archaeology works(transplantation),—— apart from the Nagarjunakond hill- top (Locality-I),—— yet another site(Locality-II) was also chosen for the planned reassemblage of the dismembered structures, which were exhumed in the excavations. This location is known as *Anapu,*[11] which is situated on the main- land along the eastern bank of the reservoir.

The above narrated re-assembling exercise (Phase-II) were executed in conveniently divided FOUR part, viz., A,B,C, and D, which may be summed-up as under:

PART :A: Nagarjunakonda hill-top : (Pls. 94-95)

Under this programme groups of monuments,—— including a couple of pretty large-sized structures, were transplanted over the hill-top. The re-erected structures —— included the following monuments[12]: Maha-

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chaitya:apsidal Buddhist temple with a stupa inside;stupa with a swastika inset; stepped-tank; bathing-ghat; megalith.

PART :B: Nagarjunakonda hill-top:

It may be recalled that a couple of excavated monuments could not be bodily removed to the new site. Therefore, as many as 14 large-scale replicas of the excavated remains were deftly wrought and are now exhibited in the open-air over the hill-top.[13] The suitably coloured all these models were reproduced in cement and the bricks made to scale were manufactured in special kilns. Further, limestone pillars and Cuddapah slabs,—— which, too, were reduced to appropriate scale,—— were purposefully used in these models.

PART : C · Nagarjunakonda hill-top:

Before submergence, a magnificent archaeological museum building[14] was constructed over the hill-top with a view to put on display the numerous antiquities which were retrieved during the course of excavations. The exhibited antiquities include the followings:

stone-age tools, neolithic implements and objects, megalithic funerary articles, potteries, epigraphs, coins, sculptures, decorated and inscribed stone pillars, architectural stone pieces, ornaments, earthen storage jars, household goods, etc. Apart from these, nearly one hundred small-scale plaster-casts of the excavated sites are also put on display in the museum around the model of the submerged valley,— prepared to scale 61 cm. = 906 m. showing the location of each site.[15]

PART : D : Anapu:

It is situated on the main-land along the eastern bank of the reservoir. Here,—— besides a group of monasteries(*Viharas*),—— the other re-erected monuments include the *Hariti* temple and an amphitheatre. All these monuments have been made of burnt-brick (201/2 x 8 x 31/2 inches); the flooring, encasing or veneering are done in the locally available Cuddapah stone. It may be remarked that all the columns and sculptural decorations were executed on greenish limestone.[16]

III :2: Extra Indian Context:

Besides India, salvage archaeology works have also been conducted in the recent past in the country of U.A.R.,where, too, like Nagarjunakonda and Srisailam, both kinds of works, i.e.. excavation as well as transplantation, —— were successfully carried-out. However, unlike the works in India, the execution of works in U.A.R. had involved the active participation of more than one countries of the World community including India. On the strength of the specific requests made in 1959 by the respective Governments of U.A.R. and Sudan seeking international co-operation in salvaging the archaeological sites and monuments of Nubia, UNESCO had given a clarion call on March 1960 to the World community, which was favourably responded by as many as 24 countries. It may be pointed-out here that the river Nile is what river Krishna is to us in the Indian context. In other words, like river Krishna, it was the river Nile whose water was impounded by raising the dam, which had, therefore, caused the threat of inundation of the ancient sites and monuments located in the sprawling valley of the river Nile.

III :2 A: Excavation:

As pointed-out above, India's participation towards salvaging the buried archaeological remains was limited to excavation only. It was in the year 1961-62 that India had sent a team of archaeologists to Egyptian Nubia to lay bare the ancient relics through sustained spade-works. In this connection, below-mentioned areas/sites were subjected to large-scale exploration/excavation[17] respectively:

(i). Exploration of the terraces of the Nile near Afyeh, a site nearly 15km. downstream from ANEIBA, the H.Qrs of Egyptian Nubia. Leg-work at and around Nile terraces yielded tools of the Middle and Late Stone Ages.

(ii). Excavation of an A-Group settlement site at Afyeh itself. Besides painted pottery, copper tools, serrated stone blades etc., the settlement-site of Afyeh,,—— datable to the middle of the third millennium B.C., ,—— yielded the structural remains of houses of stone-rubble set in the Nile mud.

(iii) Excavation of a C-Group cemetery at Tumas,

about a kilometre downstream from Afyeh. In the cemetery at Tumas, over one hundred and twenty graves were excavated, which, among other objects, also yielded the bowls of black-and-red ware. The cemetery at Tumas is datable to about 1500 B.C.

III :2 B : Transplantation:

It may be noted here that the course of the river Nile traverses through the territories of Egypt as well as of Sudan, which is why the submersible areas are better understood as Egyptian Nubia and Sudanese Nubia. In this connection, it may be necessary to mention here that the course of the river Nile had been successively impounded twice at two different locations by the constructions of dam formations in two separate spells of time and space. Therefore, the first construction is known as *Aswan Dam* on the Nile, and, the second construction is described as *Aswan High Dam* or Saddel 'Aali on the Nile. The latter was raised a few kilometres upstream from the location of the former dam. It may further be noted that the impounded water of the (first/old) *Aswan Dam* had stood at 121 m. above m.s.l. (Mean Sea Level).The construction of the (second/new) *Aswan High Dam* had raised its water-lavel to 182 m. above m.s. ll (mean sea level). Thus, this rise in the water-level had threatened the submergence of an extensive expanse of land encompassing nearly 480 km. into Egyptian Nubia and nearly 180 km. into Sudanese Nubia,— thereby enveloping under the vast sheet of impounded water scores of rock-cut and structural monuments, besides the numerous, buried sites, graves, *et al.*[18]

Confabulations of varying descriptions were held for devising ways and means towards removing, conveying and re-erecting (transplantation) the various Nubian monuments. Amidst a host of proposals, a scheme was mooted to bodily hoist the entire edifices of the monuments with hydraulic jacks lifting them above the water-level. However, ultimately the method of transferring them bit-by-bit to another place was finally approved and thereupon successfully implemented, too,— as had already been done in the fifties in India at Nagarjunakonda (A.P.). The transplanted Nubian monuments included the twin temples of *Abu-Simbel* and the group of monuments of *Philae.* All these monuments now stand transplanted at their new locations in the (higher) island of *Al-Gilkia*,— some 300 m. downstream. The monumental exercises connected with their transplantation works may briefly be described as under:

III:2:B(i) : Abu-Symbel Temples :

The twin temples of Abu-Simbel were originally hewn out of live rock,— unlike the structural temples of Philae. Therefore, these were skillfully sawed-up in blocks, carefully conveyed and deftly reassembled at the new site. It may be noted that this exercise beginning in 1960 took 20 years to transplant them at the new location. Further, it may also be put on record that— through the joint sponsorship of the Sudanese and Egyptian governments,— UNESCO'S 40 salvage expeditions from 24 countries had worked ceaselessly at the Abu-Simbel site towards salvaging the twin temples from the impending threat of obliteration due to inundation under the water of the ASWAN High DAM. It may further be elaborated by observing that the water-level of the river Nile was rising year-after-year following the structural rise of the dam-wall; therefore, the temples were cut block-wise one-by-one,— on an emergency basis,— and simultaneously transported to the higher ground on the Abu-Simbel plateaux. Weighing between 7 to 30 tons as many as 1036 blocks in all were conveyed and re-assembled at the new site,— reproducing in the process original plan, elevation and orientation of the old temples.[19] Time-wise, it took twenty years to complete the work at a cost of 41.7 million Dollars.

III:2:B(ii): Philae Group of Temples:

It is also famous as the "Pearl of Egypt". It may be noted that for nearly half a century, the group of temples at *Philae* was practically under water in the midst of the Aswan lake,— the reservoir of the (first) *Aswan Dam.*[20] Actually, the Philae area lies upstream of the (first/old) *Aswan Dam*. It is some 800 km. to the south of Cairo. The area of the Philae Island within contour (102 m.) is about 140 m. x 300 m. The group of monuments at Philae was found intermittently half-drowned under water from 1906 until 1964 and then almost completely drowned from 1964. Actually this kind of a situation was caused due to the fact that the Island of Philae was found to be submerged periodically in the (man- made) lake of the first (old) *Aswan Dam* since 1906 and later on in 1964

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it was trapped half-submerged between this dam (first/old Aswan Dam) and the second (new) Aswan High dam, in a lake used as a surge basin for a large Hydro-Electric Power Station and control upstream basin for two smaller Hydro-Electric Power Stations[21].

The submergence of the group of Philae temples was tackled by creating a cofferdam; thereafter, the latter was de- watered with a view to lay bare the original structures of the Philae temples. It was after de-watering the cofferdam that the exposed structures were removed stone-by-stone and were transported from the Island of Philae (old site) to the Island of Agilkia (new site). Since most of Philae's monuments were built of relatively small sandstone blocks, therefore, their dismantling exercise did not involve the large-scale surgery demanded by the hewn rock temples of Abu-Simbel.[22] It may here be recalled that the old foundations of Philae temples had rested on granites and/or Nile sediments. Therefore, at the new location (Agilkia Islands), too, the Philae temples were founded on granite or on weathered local spots.[23] As a matter of fact, the granite tract of Agilkia Island was chosen as a new habitate for the Philae temples for geotechnical and architectural reasons in order to accomodate the group of temples in the same directions and relative positions as at the old site.[24] Further, before and during dismantling the temples including their environs were necessarily subjected to exhaustive documentations and survey works, to wit, Topographic-survey, Elevations-survey, Architectural-survey and Photographic- documentation.[25] It may further be noted that in all 45,000 blocks were dismantled for a total weight of 30,000 tons,—besides 5,000 blocks restored. The re-erection of the temples was accurately executed using liquid like mortars designed to meet the local weather conditions. After much testing and sampling, finally, a mortar was designed formed 85% of dune sands and 15% of Kaolinitic clay. The mortar was used in a semi-liquid condition in the same way as the ancient builders did.[26] The salvage archaeology works appertaining to the group of temples of Philae was planned in the second and final phase of the Aswan operations which came to a successful culmination in 1980-81. Sarkar[27] has elsewhere aptly observed that "Indeed, what has been done at Nubia or Philae does not differ in basic principles from the experiments carriedout earlier by Indian archaeologists at Nagarjunakonda."

IV. RECENT SALVAGE ARCHAEOLOGY WORKS:

With a view to systematise the salvage programmes pertaining to the S.S.H.E. Project, the various areas of archaeological works were classified as under:

IV : 1: Documentation of loose sculptures, etc.:

In this connection, Sarma[28] writes thus: "In respect of other temples and sites containing the remains such as architectural members, loose sculptures, inscribed stones, etc., in about 37 villages, were being shifted to the District Museums along with scale models of the vestiges with spot indications on maps and sketches as to whence the said sculpture, epigraph or architectural member was retrieved."

IV:2: Explorations : (Fig. 1)

Besides the documentations of loose sculptures, etc. as stated above, the submersible area under the S.S.H.E. Project was also subjected to extensive exploration-works. In this connection, Ghosh[29] writes thus: "In order, therefore, to discover the archaeological wealth of this area, an extensive exploration was carried out from the late sixties to the middle seventies, and 251 temples, dating from the times of the Satavahanas to the Vijayanagar kings, and nearly 85 sites— situated all along the banks of the rivers Krishna, Tungabhadra, Bhavanasi and their many tributaries— with antiquarian remains ranging from the Prehistoric to the late Medieval period, were listed, "Ghosh[30] writes further to elaborate thus: "Ultimately, when the construction of the Hydroelectric Project at Srisailam threatened to submerge a vast area dotted with more than 100 villages, the South-Eastern Circle of the Survey under I.K. Sarma[31] was assigned the task of exploring the whole of the submersible area in order to report its archaeological potentiality."

Besides I.K. Sarma, the area was explored by other archaeologists, too. In this connection, Shastri[32] writes thus "The search for important temples and antiquarian remains was necessitated as far back as 1965 by the threatened submergence of the region as a result of the proposed construction of the Hydro-electric project near Patalaganga in Krishna river.

"The dam was expected to submerge vast tracts of land

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in the doab especially in Mahaboob nagar and Kurnool districts. A case for salvage archeaology was published by Dr. Radhakrishna Sarma.[33] It includes important sites and temples in the vicinity of Veerapuram mound. Important *Saivasthalas* included in the submersible list were Sangameswaram (Kudavalli), Sangamewaram (Rupali), Kapilesvaram, Siddhesvaram, Malleswaram and Alampur.

"It was initially estimated that as a result of the proposed dam, two hundred villages would be submerged. During 1967, an exploration team was set up to study initially the temples of architectural importance in the submersible region. The work was undertaken by the Archaeological Survey of India. Exploration work of the temples was completed in one year by Dr. T.V.G. Sastri and Sri B. Raja Rao in Mahaboob nagar and Kurnool districts. Sri K.V. Soundara Rajan, former Additional Director General of Archaeological Survey of India, selected sixteen temples. They included important temples of Sangameswaram, Pratakota, Moslimadagu, Siddharajalingapuram, Matsumarri in Kurnool district and Kudavelli, Gondimalla, Manchalakatta, Jetprole, Bekkam, Pragtoor, Murumunagala, Malleswaram and Somasila in Mahaboobnagar district."

"Incidentally,during the course of the survey of temples, it was found that the entire of the Krishna-Tungabhadra doab was rich in the antiquarian remains and consequently a thorough probe became necessary. Dr. I.K Sarma, Superintending Archaeologist, Archaeological Survey of India, has brought to light quite a good number of sites worthy of excavation.

According to Sarma, [34] "The first systematic village-to-village survey was planned by the Archaeological Survey of India in two spells, first during 1968-72 and the second — a more decisive one — in 1975-76 with a view to finalising a comprehensive salvage scheme at the instance of a High Power Committee, set-up by the Government of Andhra Pradesh". He continues further: "An exhaustive report on the antiquarian remains was made available by me to the High power Committee in April, 1977 with an action oriented programme."[35] Sarma[36] writes further to elaborate thus:"— Several early historical mounds were located, viz.,Yapaladevipadu, Kudavelli, Chagatur, Satanikota, Yellala and Seripalli. Here also, the standing temples of great architectural merit co- existed , for example, Kudavelli, Satanikota, Rupala Sangamesvaram, Mallesvaram, etc.

After a thorough stock-taking of the entire antiquarian wealth, 26 important sites were recommended for intensive exploration and excavation (noted for pre and proto historic remains, megaliths and early historical vestiges)."

IV:3: Excavations:

As stated above, on the strength of extensive explorations of the submersible areas under the S.S.H.E Project, nearly 85 sites were identified as ancient historical mounds. Of them all, 10 sites distributed among the excavation Branch, Archaeological Survey of India (Nagpur), Department of Archaeology and Museums, Government Of Andhra-Pradesh (Hyderabad), Deptt. of History and Archaeology, Nagarjuna University (Guntur), and Birla Archaeological and Cultural Research Institute (Hyderabad), were taken-up for excavation.[37] Of the more than 50 sites reported to have contained very rich cultural assemblages a few sites such as Satanikota, Virapuram, Vamulapadu, Siddheswaram, Yellala in District Kurnool and Chagatur, Kudavelli, Pydigutta, Chinnamarur, Peddamarur and Malleswaram in District Mahboobnagar were taken up for excavation by the above mentioned four agenices.[38] Of these, four ancient historical sites were allotted to the Excavation Branch (Nagpur) of the Survey, namely, Satanikota and Vamulapadu in Kurnool District and Kudavelli and Malleswaram in the District Mahboobnagar. As explained in the foregoing lines, the chief objective of these excavations was to exhume and report the cultural property of the sites before their submergence under the sprawling sheet of dam-water of the S.S.H.E. Project. It may here be put on record that out of the above- mentioned four sites assigned to the excavation Branch (Nagpur) of the Survey, below-mentioned three[39] sites were subjected to large-scale excavations:

1. Sataniketa[40]	: District Kurnool
2. Vamulapadu[41]	: " "
3. Kudavelli[42]	: Mahboob Nagar

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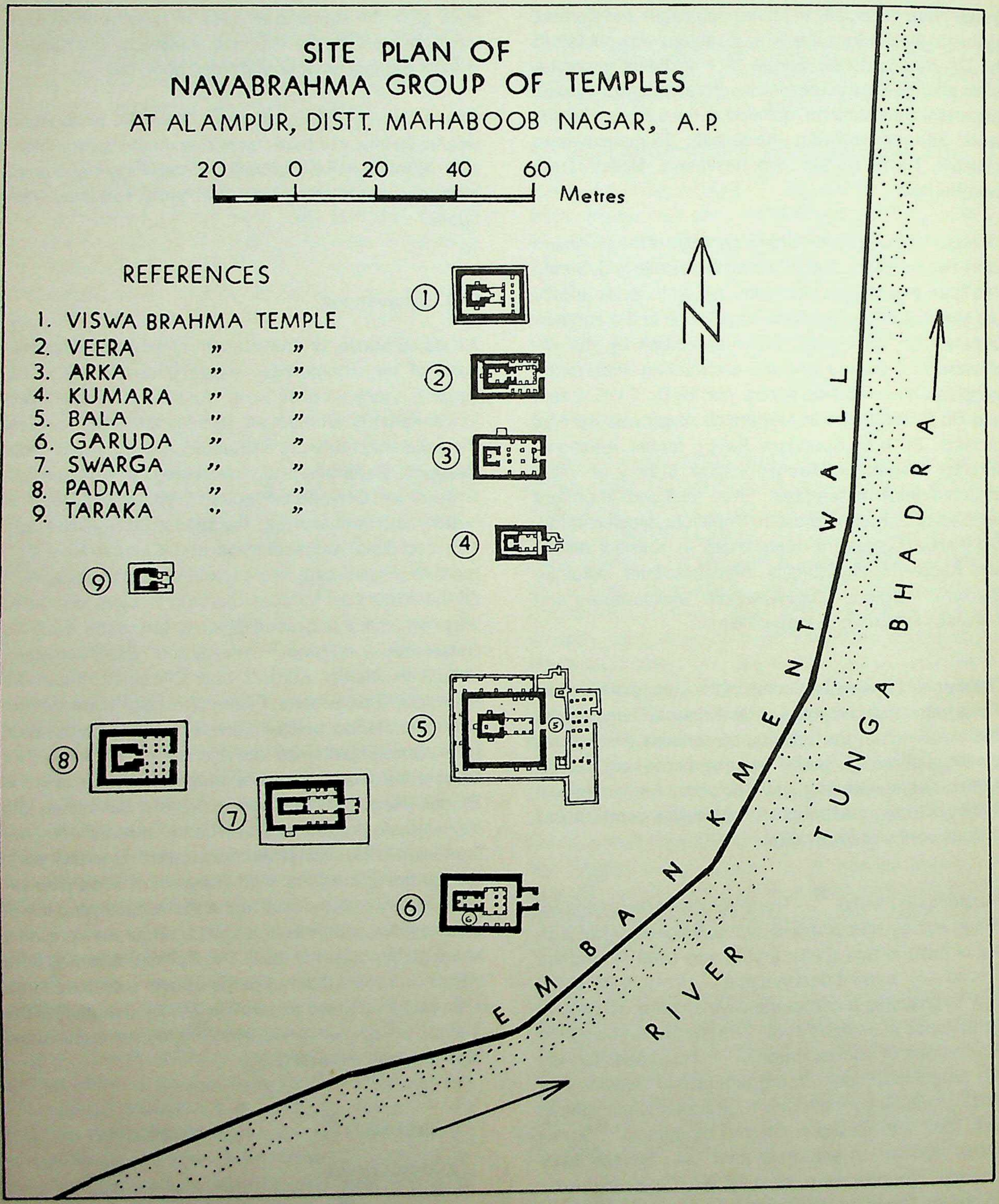

Fig. 2. Site plan of Navabrahma Group of temples at Alampur, Distt. Mahaboob Nagar, A.P., – showing protective masonry embankment (groyne) wall along river Tungabhadra.

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Apart from the excavations conducted at three sites by the Archaeological Survey of India, Birla Archaeological and Cultural Research Institute (BACRI) had conducted the excavations at the below-mentioned site :

1. Veerapuram[43] : District Kurnool

Regarding the various excavations, Sastri[44] has elsewhere observed thus :"Various organizations were entrusted with the task of excavation in the submersible regions. The Nagarjuna University, Department of Archaeology, Government of Andhra-Pradesh, the Archaeological Survey of India and the Birla Archaeological and Cultural Research Institute (BACRI) have taken keen interest in excavations of the submersible region." Asides ASI and BACRI, the Department of History and Archaeology of Nagarjuna University (Guntur: A.P.), too, had conducted excavation connected with the salvage archaeolegy programmes at the below-mentioned site :

1. Yellala[45] : District Kurnool

Excavations connected with the salvage archaeology works were also carried-out by the A.P. State Department of Archaeology and Museums at the under-noted ancient historical mounds :

1. Chagatur[46] : District Mahaboob Nagar
2. Uppalapadu[47] : " "
3. Peddamarrur[48] : " "
4. Pydigutta[49] : " "
5. Chinnamarrur[50] : " "
6. Pagidigutta[51] : " "
7. Siddarajalingapuram[52] : " Kurnool
8. Budidapadu[53] : " Mahaboob Nagar
9. Rangapuram[54] : " "
10. Karapakala[55] : " "

IV :4: Construction of embankment (groyne) wall: (Figs-2-3; Pls. 96, 97, 105)

It has been raised along the left bank of river Tungabhadra at Alampur in Mahaboob Nagar District with a view to protect the early Chalukyan temples known as Navabrahma Group of temples (Fig.2) including the late medieval fortification- besides the present-day habitations of the modest sized township. It has been aptly observed by Sarma[56] that "the decision to build a groyne-wall in respect of the Navabrahma Group of temples at Alampur was a welcome sigh of relief to the art lovers of these early Chalukyan edifices." An inspection of the map (Fig.3) will show that the timely raising of the groyne-wall in stone masonry along the river bank successfully saved the temples and the township from inundation. Even the feeder rivulets like Jogilamba Vagu were carefully diverted by causing a man-made channel skirting the western periphery of the township with a view to deflect the likely flooding of the township including the monuments of Alampur. This work was executed by the S.S.H.E.Project authorities.

IV :5: Transplantations:

Unlike the Navabrahma Group of temples of Alampur, a large numbers of temples had to be shifted from their old locations to the new sites with a view to ward off their physical obliteration due to inundation. In this connection Sarma[57] elsewhere writes thus: "A grim tragedy, however, fell on the following architectural marvels·-

Temples : Kudavelli, Jetprolu, Manchalakatta, Malleswaram, Bhava Sangamesvaram, Marmunagala, Pragtur, Gudem, Chinnamarur, Somasila and Pratakota in Districts Mahaboob Nagar and Kurnool. An Idgah at pragatur, 20 major temple units of outstanding historical eminence in 11 villages, 23 smaller temples (9 from Gudem and 14 from Papanasi, Alampur), were, therefore, recommended for physical transplantation." "The taluq head-quarters", writes Sarma[58] further,"were chosen for the location of some reconstructed groups. Thus, Kolhapur, Takkasila (near Alampur) in Mahaboob Nagar District and Nandikethur in Kurnool were chosen."

As stated in the preceding pages, more than one Govt. agencies were involved in the transplantations of the various temples situated in the submersible areas of the S.S.H.E.Project, namely, Archaeological Survey of India (Hyderabad Circle), State Endowment Deptt. of A.P. Govt. (Hyderabad) and State Deptt.of Archaeology and Museums of A.P.Govt. In this connection Sarma[59] writes thus: "Thanks to admirable efforts of Andhra-Pradesh State Endowment Department and Department of Archaeology and Museums, one can now see

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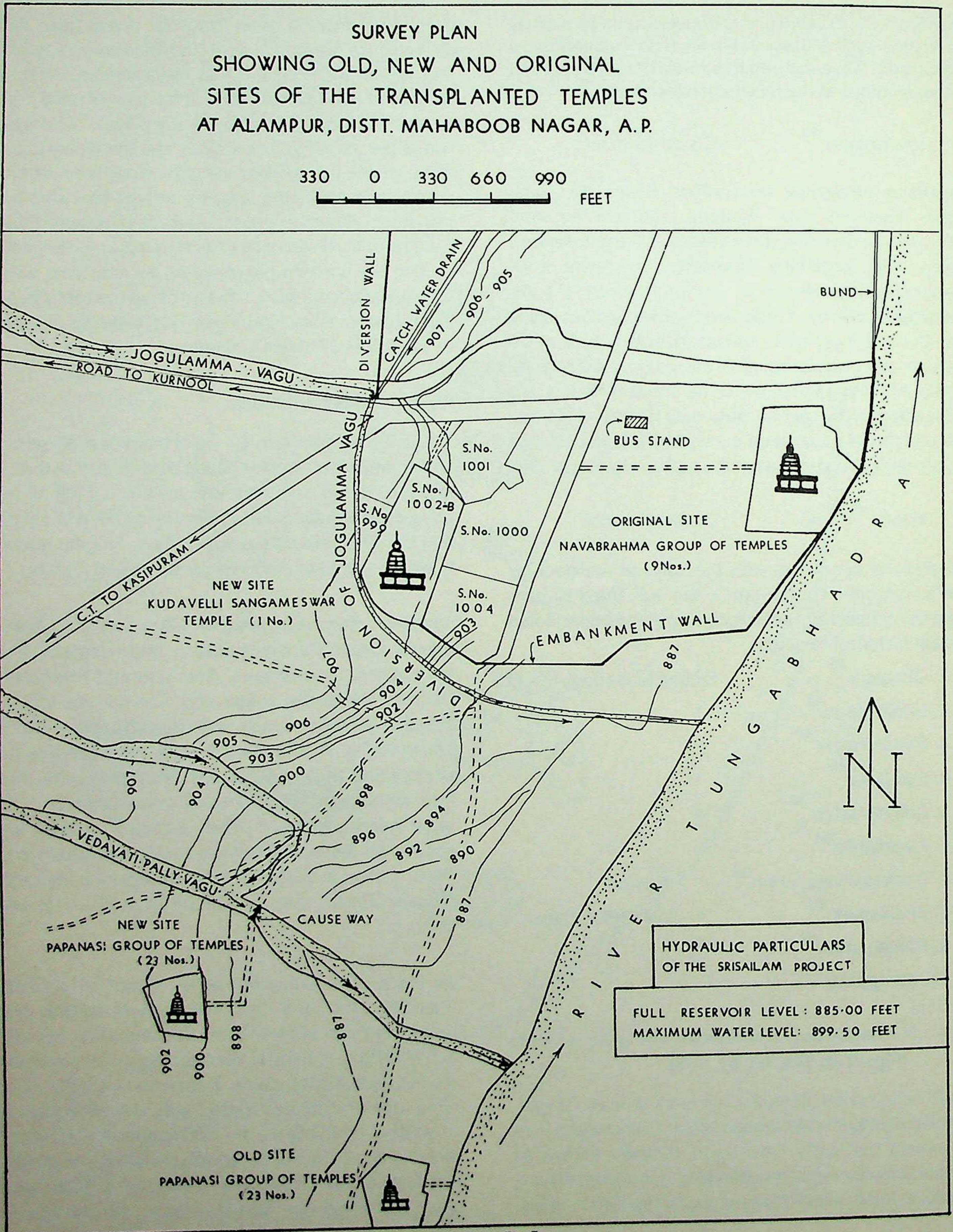

Fig. 3

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scores of these reconstructed temples at the Kolhapur Junction." He continues further : "The Archaeological Survey of India has taken upon itself the stupendous task of transplatation of some of the notable and bigger examples. The Sangamesvara temple at Kudavelli is one such, which was dismantled and transported to Alampur complex and its reconstruction is on. Similarly 23 temples of Papanasi group datable to 9th-10th century A. D. have been physically removed from their original submergence contours and transported to the safer zone not far from its original environs."[60]

Further, it shall not be out of context to delineate hereunder the salient transplantation works executed by the A.P. State Govt. agencies, —— other than the ASI.

IV :5 A: Transplantation of temples work by the A.P. State Endowment Deptt. :

Constructing new temples is easier than salvaging, —— dismantling, conveying and transplanting, —— the older ones. As observed by Gopalkrishna Rao,[61] 'While transplanting the temples, the same architecture was maintained. During transportation , damage to the temple stones was negligible. Those that had been damaged were replaced with similar matching stones from the nearby Ramathirtham quarries.' Further, according to the A.P.State Endowment Department,[62] "As only workmen in Tamilnadu are well-versed in such a task, artisans from *Tiruchirapally* have been 'imported'to do the job."It may be put on record that as many as 32 temples spread over distantly in 18 temples complexes----belonging variously to the Chalukyan and Vijaya Nagar periods,---- have been transplanted by the A.P. State Endowment Department,[63] Which are listed as under:

Sl. No.	Name of the temple	Original Location	Place of Reconstruction	Estimate Cost	Remarks
1	2	3	4	5	6
	MAHBOOB NAGAR DISTRICT			Rs. in lakhs	
1.	Sri Madanagopalaswamy temple	Jetprole	Jetprole Road Junction.	20.96	Chalukyan period:11th Cent.
2.	Sri Mallikarjunaswamy Temple	"	-do-	5.49	-do-
3.	Sri Venugopalaswamy temple	"	-do-	0.90	-do-
4.	Sri Jateswaraswamy temple	"	-do-	0.29	-do-
5. to 19.	Sri Agasteswaraswamy temple complex consisting of 13 sub-temples Seshasaina temple and double storied pillared Mandapam	Malleswaram	-do-	12.48	-do-
20.	Siva & Ammavaru temple	Manchalakatta (v)	-do-	2.43	Between Chalukyan & Vijayanagar period
21.	Sri Madhavaswamy temple	-do-	Virdyala	25.98	-do-
22.	Sri Venkateswaraswamy temple & Neelakanteswaraswamy temple	Kyatoor	Kyatoor rehabilated (v)	4.15	

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1	2	3	4	5	6
23.	Sri Chinnakeswaraswamy temple	Chinnamarur(V)	Chinnamarur (New Villge)	4.70	
24.	Sri Rameswaraswamy temple	Pragatoor (v)	Pragatoor (new village)	2.46	
25.	Sri Ramalingeswaraswamy temple	Maramunagala	Maramunagala	1.70	
26.	Sri Venkateswaraswamy temple	Somasila	Somasila (new-v)	7.66	
27.	Sri Bugga Rameswaraswamy temple	Alampur	Alampur (new-v)	1.70	
	KURNOOL DISTRICT				
28.	Brindavanam of Srisatyanidhi swamy ji	Sangameswaram	Kurnool town	0.61	
29.	Sri Rupala Sangame-swaraswamy temple.	Sangameswaram	Jaganathagutta (near Kurnool town)	19.65	
30.	Sri Nandana gullu group of temples	Prathakota	_	_	
31.	Sri Nageswaraswamy temple	"	_	_	
32.	Sri Kasivisweswaras-wamy temple	"	_	_	

IV :5 B: Transplantation of temple work by A.P. State Department of Archaeology and Museums:

The State Deptt. of Archaeology and Museums, too, transplanted as many as 14 temples at Somasila in Mahaboob Nagar District under the S.S.H.E. Project salvage archaeology programme.

V. LATEST TRANSPLANTATION OF TEMPLES WORK BY A.S.I.:

These works were successfully executed by A.S.I. at the undernoted two locations:

V:1: Papanasi : (Fig 3; Pls. 98-99.)

It consists of a group of 23 temples,—— near Alampur in Mahaboob Nagar District. The transplantation of temples work has been completed in all respects on December 1986 by the Hyderabad Circle of Archaeological Survey of India,—— of which detailed reports[64] have already been published elsewhere.

V :2: Kuda velli : (Figs. 4-7; Pls. 100-105)

Unlike Papanasi Group (23 Nos.) of temples, this majestic temple is distinguished by a single unit. However, in extent and height it is found to be pretty large sized. Like

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Papanasi, it is also built in stone. Originally situated at the confluence point of rivers Krishna and Tungabhadra, it now stands transplanted at the western periphery of Alampur town in Mahaboob Nagar District (A.P.). Before commencing its re-erection at the new site, the *Bhumi-Pooja* was performed on 16.12.1985 and, thereafter, its reconstruction was completed in all respects on 23.02.1990. Before venturing to narrate its transplantation stage-by-stage, it shall be worthwhile to peruse the salient constructional features of this grand edifices of the bygone days as follows.

VI. CONSTRUCTIONAL MAKE-UP OF THE KUDAVELLI SANGAMESVARA SWAMY TEMPLE :

The constructional make-up of the temple may be classified as under:

VI :1: Foundation :

Post dismantling excavation of the original foundation of the temple at its old location by Sarma[65] has revealed that the ground occupying the temple complex *(garbha-griha* portion) was uniformally levelled and the first working level was found at a depth of 07.45 m., which consisted of river borne silt and clay. Above this ground a platform consisting of compact brown earth (virtually anthill earth) alternated with roughly dressed *taki* stone slabs, was laid in a firmly packed manner.[66]

VI:2: Plan, extent and elevation : Architecture: (Figs. 4-7)

While the entire temple unit is rectangular on ground plan, its *garbha-griha* itself is found to be square on plan. Its E.W. axis is longer than the N.S. one. Further, along

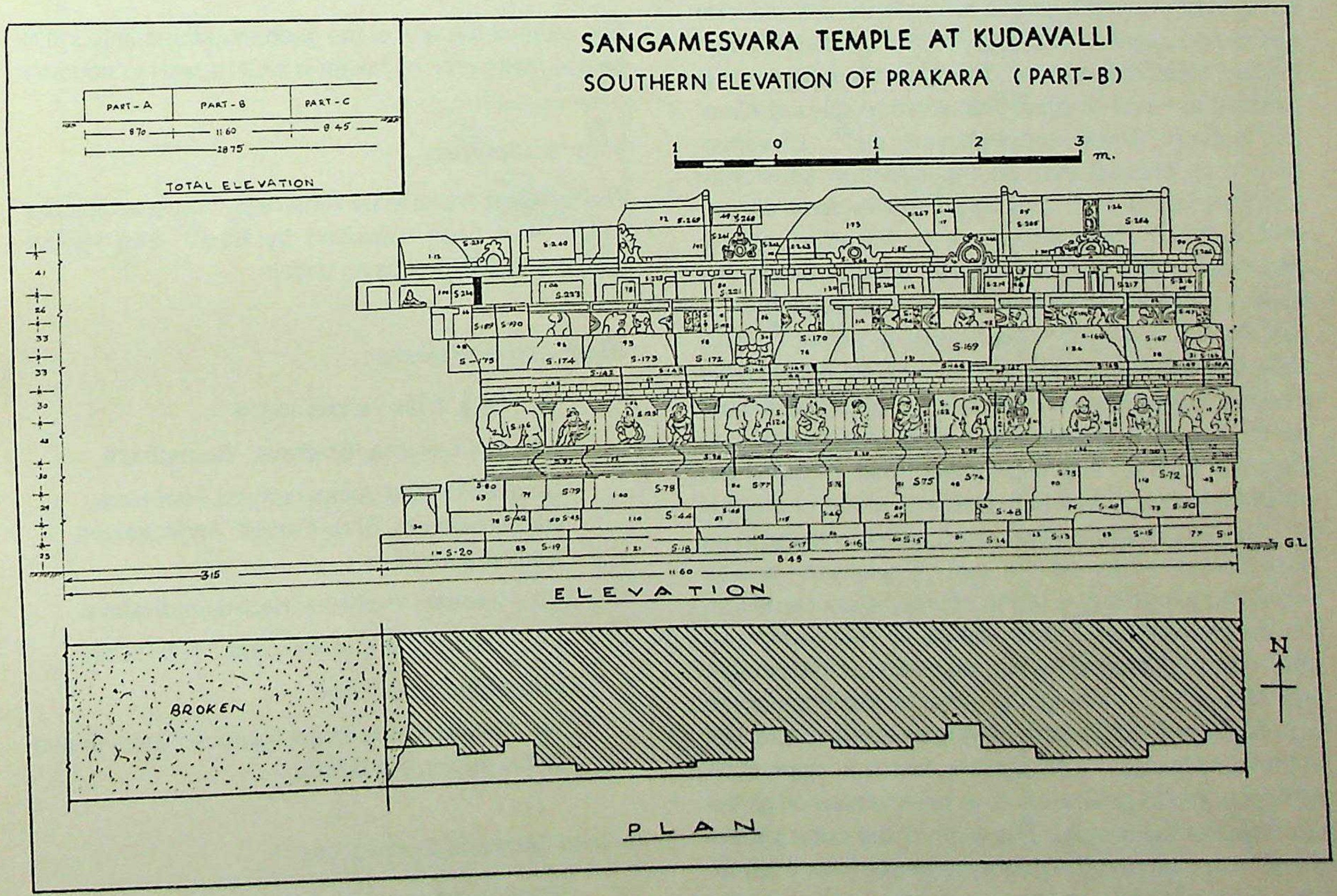

Fig. 4 : Southern elevation of prakara (part-B) of Kudavelli Sangameshwaraswamy Temple showing the methodology of numbering on the walls of the temple stones.

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the longer axis and towards the Tungabhadra river side (on the east) is a detached square pillared *nandi-mandapa* and *dhwaja-stambha* in stone respectively.

Before dismantling the temple, leg-work in the surrounding areas revealed that the *dhwaja-stambha* had already fallen down towards the river side. Similarly, the *nandi-mandapa* too, had partially broken and fallen down forcing the *bhaktas* (devotees) to shift the stone *nandi* to a nearby safer place. Structures-wise the temple on plan is betraying a square *garbhagriha, antarala* or *ardha-mandapa* and a pillared *mukha-mandapa* with a closed wall all around, thus imparting the aspect of *Sandhara-Prasada* to the temple.[67] Further, the mukha-mandapa is divided longitudinally into a central nave and the side aisles and provided with a flat roof to the former (central nave) and slopy to the latter (side aisles) by laying across large sized granite slabs. Similarly the space in between the *garbhagriha* and the external side wall is also provided with slopy roof to synchronise with the roof-slabs of the aisles. This kind of arrangement is identical to those of other Chalukyan temples at Alampur, Badami, Aihole and Pandyan, etc.[68] Elevation-wise it is noticed that on the sanctum sanctorum *(garbhagriha)* a high curvilinear *(rekha-deul) sikhara* was built of complete stone in *tri-ratha* pattern, decorated with a series of *chaitya* window motifs and *bhumi-amalakas* at various levels and capped by a *saramalaka. stupi* and finally with a *kalasa.*[69] This majestic edifice is found placed over a sound and solid moulded *adhishthana.* To this raised platform an ascendance *(sopan)* is provided by a flight of eight steps on the east. Further, it is also noticed that all along the peripheral edge of this high platform, a sort of *prakara* of a very low height is also raised, which is found to be quite unique so far as the early Chalukyan temple architecture in this part of the country is concerned. In this connection Rao[70] observes thus : "After leaving an open space all around for perambulation, a low parapet wall of 1 to 1.50 m. height is raised at the edge of the high platform which itself is serving as an enclosure wall to the main temple." This *prakara,* which is nearly 3.50 m. high from the ground level, is seen formed on all the four sides of the temple. The width of the outer *pradikshana* —— around the *gudhamandapa,* —— 2 .40 m. The walkway of the inner *pradikshana.*—— around the *garbhagriha,* —— measure 1.50 m. in width. The size of the *garbhagriha* is as follows :

N -7.77 m.
S -7.69
E & **W** - 7.40 m.

The thickness of the wall is 1.90 m. The size of the *mahamandapa* is 10.70 m. x 11.48 m. The sizes (length & breadth) of the walls of the *gudha-mandapa* are as under :

N - 20.58 m.
S - 20.50 m.
E - 12.45 m.
W - 12.45 m.

The width of the wall of the gudhamandapa is found to be one metre only. Its height is 2.60 m. with 11 courses.

VI :3: Sculptures:

The temple is found to be immensely rich in sculptures, which have been classified by Rao[71] into various groups and sub-groups as under:

I.*Gods and Goddesses :*

Viz., Siva in his various forms :

Nataraja,Lakulisa, Bhairava, Veenadhara,

Umasahitamurti, Alinganamurti, Hari-Hara, Ardhanarisvara, Siva–Parvati, Andhakasura Samhara Murthy;

Viz., Ganesh; Vinayaka; Kartikeya; Brahma;

Viz., Vishnu in two of his forms : Trivikrama,

Bhuvaraha; Hari- hara;

Viz., Dikpalas including a figure of Yama seated on his mount, the buffallo.

II.*Demi Gods and Goddessess:*

Viz.,Gandharvas; Yakshas; Kinnaras; Dvarapalas;

River Goddesses; Ganas or dwarfs.

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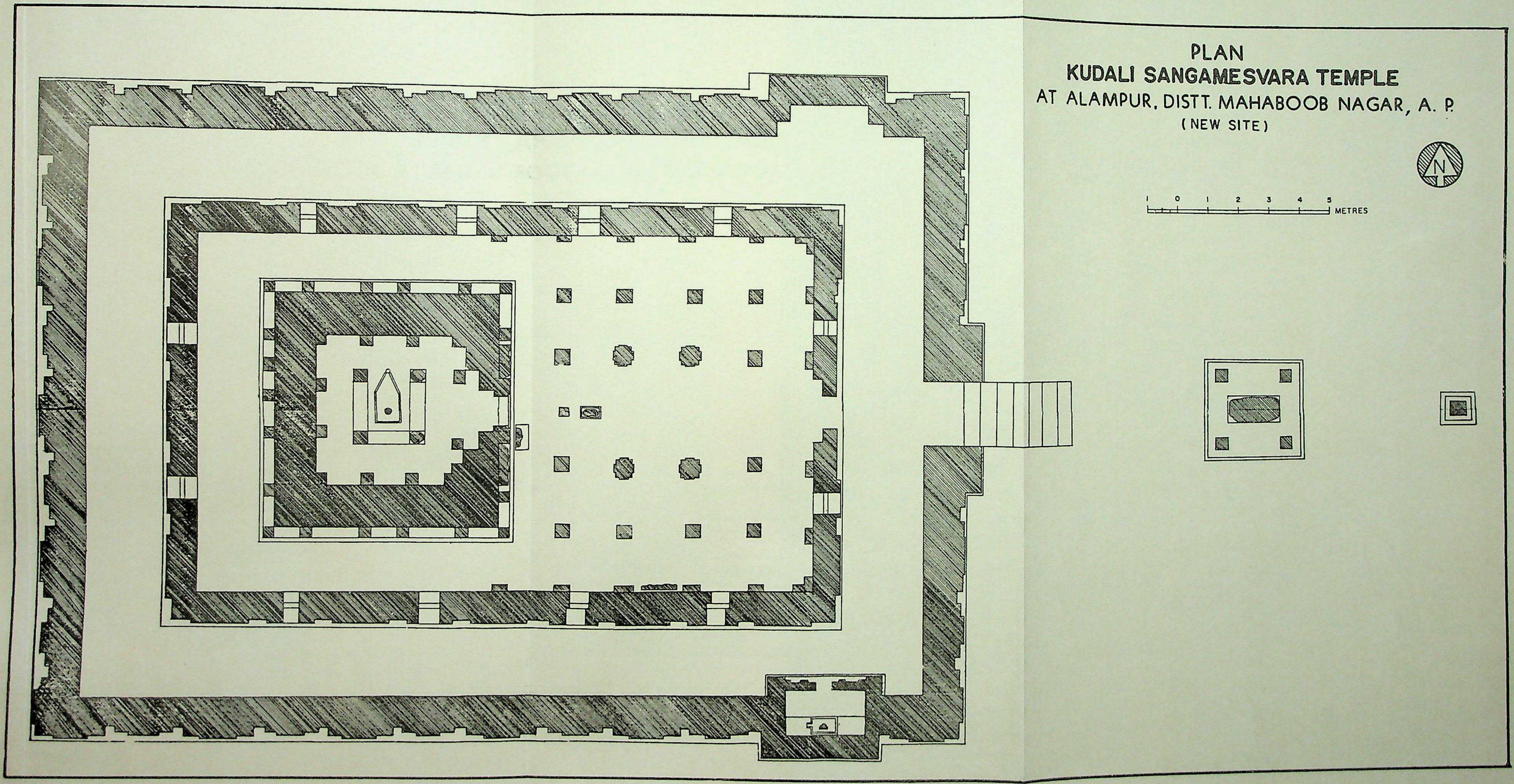

Fig. 6. Plan of Kudavelli Sangameshwaraswamy Temple at Alampur, Distt. Mahaboob Nagar, A.P.

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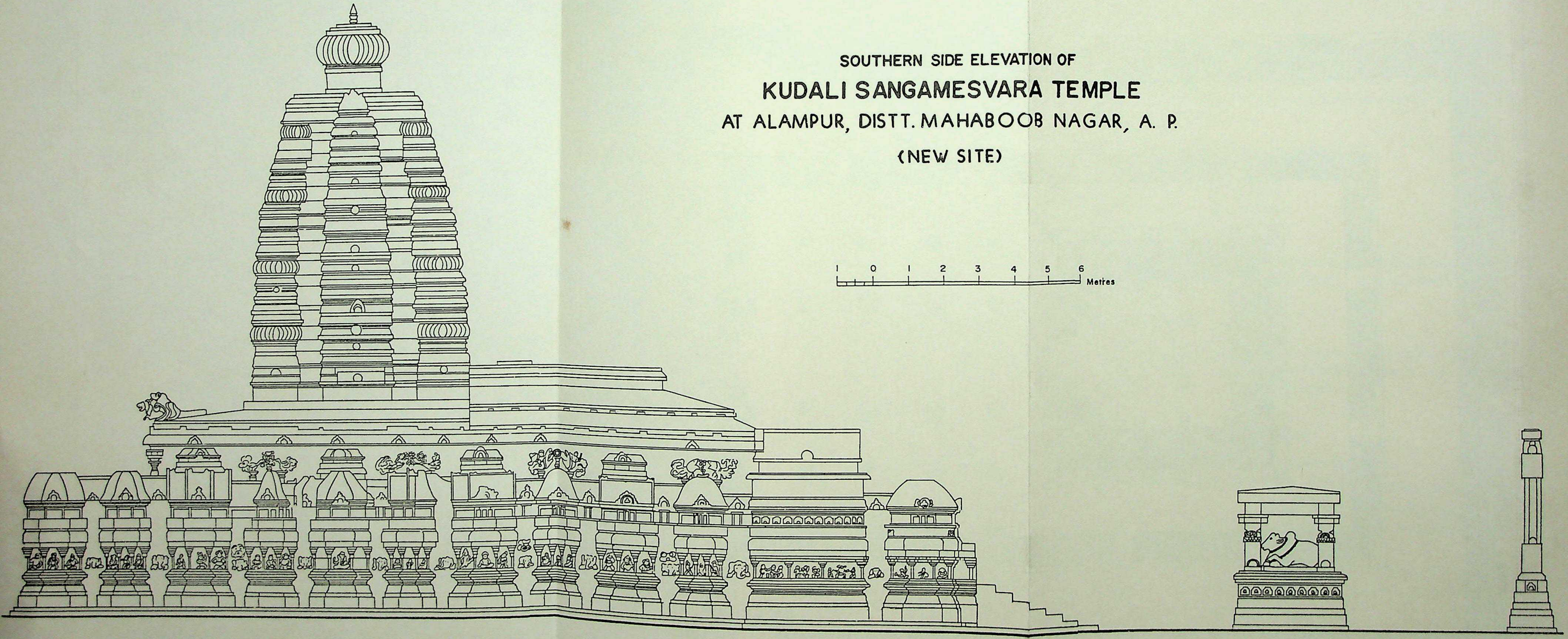

Fig. 7. Southern side elevation (after reconstruction) of Kudavelli Sangameshwaraswamy Temple at Alampur, Distt. Mahaboob Nagar, A.P., (at new site).

III *Animals and Birds :*

Viz.Elephant; Monkey; Bull; Buffallo; Crocodile (makara); Tortoise; Mouse;Fish; Snake; Birds.

IV. *Decorative Motifs :*

Viz., Vyalas; Chaitya-window, Makaratorana; Simhalalata or Simhamukhapatti; Kuta, Sala and Panjara motifs; Amalakas; Latticed- windows.

V. *Auspicious Symbols :*

Viz.,Dharmachakra; Srivatsa;Purnakumbha; Makarika; Kalasa; Lotus.

VI. *Mithunas and Surasundaris :*

VII. *Loose Sculptures :*

Viz.,Ganesh;Durga; Veerabhadra; Brahma; Hero Stone.

VI :4: Dating :

As regards its beginning, it is found that no definite date of its construction is available; however, on the stylistic grounds of its art and architecture, the temple may be dated to 7th-8th centuries of the Christian era.[72] In this connection Sarma[73] writes thus: "A recently discovered label record on a stone member of the main temple revealing the name of a *Sthapati* "Sri Visiddaka Jugachari", in early seventh century A.D. characters, clearly indicates that the temple is the earliest among the stone edifices of Alampur."Sarma[74] concludes thus: "The temple enjoyed partronage till A.D. 1724 as a Telugu inscription on the door-way of the *Mukhamandapa* indicates."

VII. TRANSPLANTATION-WORKS OF KUDAVELLI SANGAMESVARA SWAMY TEMPLE :

VII :1: De-plastering :

Before embarking upon the stupendous task of the transplantation (dismantling, conveying, stacking and re- erecting at the new site) of the Kudavelli Sangameswara Swamy Temple, it was noticed that the wall surface as well as the roof slabs were heavily encrusted with very thick coats of lime plaster. It may be mentioned here that the coating of the lime plaster against the wall surface of the *sikhara* was applied on all the four sides and was also found to be very thick. It appears that this kind of lime plaster over the wall surface was consciously applied with a view to deflect the percolation of water inside the *garbhalaya* of the temple. Similarly the roof slabs were also seen covered by a thick coat of lime plaster, which, however, had evidently added extra load over the roof slabs —— causing thereby cracks in a couple of roof slabs. It may here be necessary to clarify that this kind of thick lime plastering is seen applied largely to the exterior wall surface of the *sikhara* and the *gudha-mandapa,* —— besides, of course, the roof slabs, too. On entering the inside of the temple, it was noticed that the entire interior wall surface including the pillars and ceilings were found covered with numerous coats of lime-wash presumably with a view to transform the interior of the temple in a presentable condition. As on to- date it is not feasible to aver precisely the dates or periods of the successive coats of lime-wash including the application of thick coating of lime plaster over the exterior wall surface of the temple. However the absence of the thick coating of the lime plaster over the exterior wall surface of the *adhisthana* provides indirectly the most clinching clue in this regard. The absence of thick lime coating over the exterior wall surface of the *adhisthana ispo facto* reveals that when the thick coating of lime plaster was being applied to the exterior wall surface of the temple, the same could not.be applied to the exterior wall surface of the *adhisthana* because at that point of time the *adhisthan* portion of the temple was lying buried (concealed) under the successive habitational deposits, which had accumulated over the years against the exterior wall surface of the adhisthana. In other words, it may be amplified that at the time of the application of the thick coating of the lime plaster over the exterior wall surface of the temple, the entire adhisthana portion of the temple was lying concealed under the habitational debris, which is why the thick coating of the lime plaster could not be applied to the exterior wall surface of the *adhisthana*. It was during the recent scientific clearance carried-out by the Hyderabad Circle of the A.S.I. around the temple that the adhisthana portion of the temple was brought to light. Further, that the site including the contiguous areas around the main temple was under successive occupation right from the

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beginning of the fourth century A.D. to the end of the sixteenth century A.D.,—— has been proved by the stratigraphic excavation of the site carried-out by the Excavation-Branch (Nagpur).[75] Thus, on the strenght of the stratigraphical evidence, it can be reasonably presumed that the *adhisthana* portion of the temple had certainly remained buried under the earth till sixteenth century A.D. It, therefore, collaterally also tends to indicate that the thick coating of the lime plaster might have been applied only after sixteenth century A.D. or so, may be during the rule of some Vijayanagara king Devaraya I (A.D. 1406-1422) from the stratified deposits of Period II-B of the site lends credence to the surmise that the thick coating of the lime plaster might have been applied during the times of the Vijayanagara rulers. That the temple enjoyed patronage till 1724 A.D. is indicated by the recent discovery of a Telugu inscription,—— dated in Saka 1646,—— on the doorway of the mukha-mandapa of the temple.[76]

VII :2: Digging : (Pl. 100)

An inspection of the enclosed photographs will clearly show that the *adhisthana* portion of the temple was lying buried under thick cultural debris, which had accumulated over here during the past so many years. Therefore, with a view to lay bare the base of the temple *(adharasila),* scientific clearance of the accumulated earth around the main temple was conducted by the Hyderabad Circle of the A.S.I. This work was carried-out on three sides (southern, western and northern) only, the eastern side being the bank of river Tungabhadra. This kind of scientific clearance had also become absolutely necessary in order to enable the workers to dismantle the stone members of the temple completely upto the base-level with a view to re-erect them at the new site of their transplantation. However, before dismantling the stone members, it was also considered essential to document their *in situ* position with reference to drawing and photographic works including superscribing on the individual stones their serially assigned numbers. Thus, after the work of the scientific-clearance of the accumulated earth around the *adhisthana* portion was completed, documentation work, too, was accomplished with great speed by the D'men and Photographers.

VII :3: Excavation:

Apart from the work of scientific clearance,—— as narrated above, the site was also subjected to stratigraphic excavation by the Excavation Branch (Nagpur).[77] It was on the strength of this stratigraphic excavation that the antiquity of the site could be pushed back to the beginning of the fourth century A.D. Apart from this, the excavation also brought to light structural remains of brick-built shrines which were found synchronous to the foundation of the early Chalukyan Sangameswara Siva temple of Kudavelli.

VII :4: Drawings : (Figs. 4 –5)

With a view to facilitate the re-erection of the temple in its entirety at the new site, the temple formation was subjected to comprehensive drawing-works by the recording technocrats like D'men and Surveyors. They, therefore, prepared a number of detailed drawings, e.g., general plan of the temple, elevations of the *sikharas* (all the four sides), cross-section of *sikhara*, cross-section of *garbhalaya* and *antarala* with their pillars and capitals, *mahamandapa* with its pillars and capitals, *gudhamandapa* with its actual orientation, elevations of the *garbhalaya* showing the *antarala* walls, *gudhamandapa* walls and outer *prakara* walls (both inside and outside), outer elevations of the *gudhamandapa* walls including roof portions on all the four sides, plans and elevation of the *adhisthana* on all the four sides, plans and elevation of the *nandi-mandapa* as well as to that of the *saptamatrikas* shrine. In doing so it was also ensured that the measurements are appropriately recorded on the respective drawings,-- besides essentially and invariably reflecting thereon the serially assigned numbers of the individual stones.

VII :5: Photography : (Pls. 100–104, 106)

Before dismantling, ——besides de-plastering, digging, excavating and drawings,—— the various structural and architectural formations of the temple were adequately photographed from different angles and positions,—— both individually and collectively, —— with a view to comprehensively document the entire elevation and plan of the temple. Similarly photographic documentation was carried-out in respect of sculputres, too. In this connection, it may be necessary to put on record that,—— unlike the drawing-works, the photography-works were carried-out during all stages of the transplantation of the temple, to wit,

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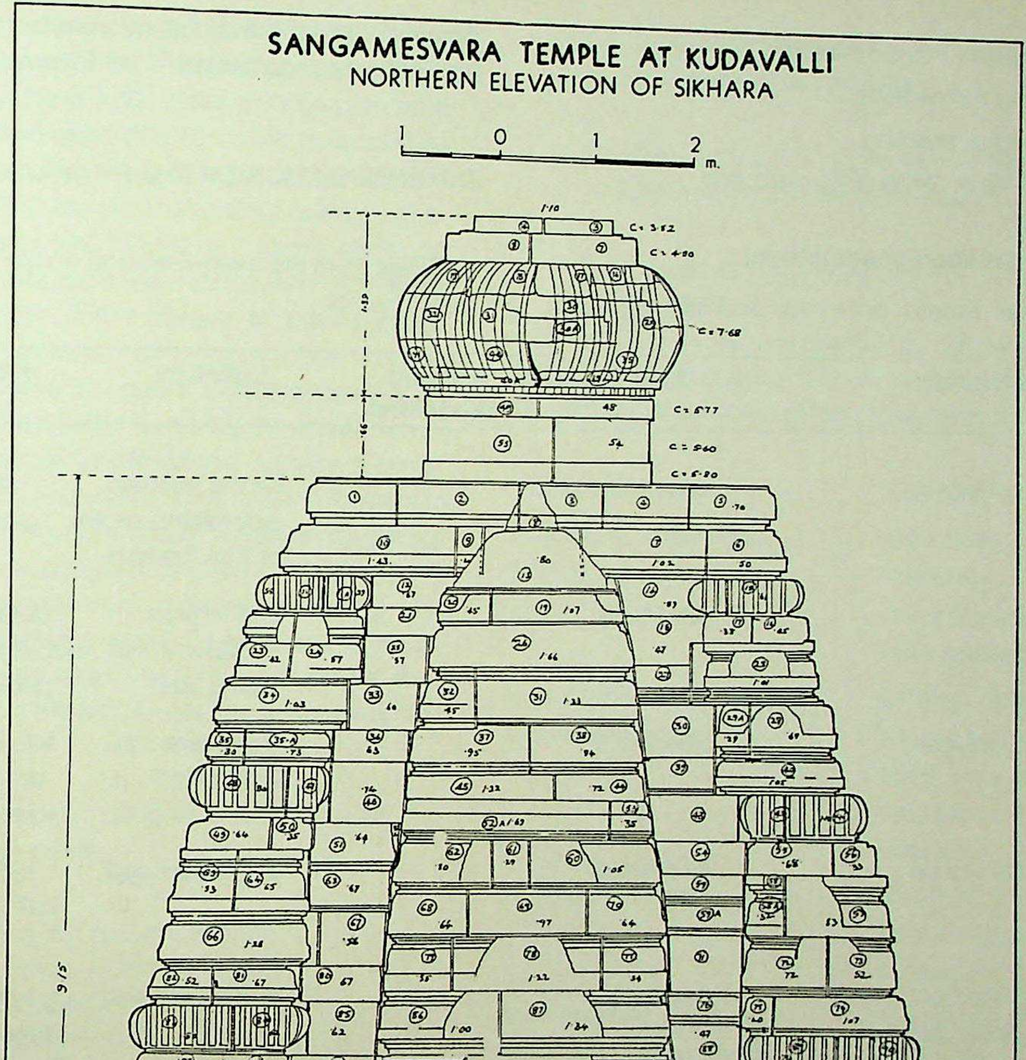

Fig. 5. Northern elevation of *sikhara* of Kudavelli Sangameshwaraswamy Temple showing the methodology of numbering the stones of the *sikhara*.

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(a) Pre-view : Pre-dismantling.
(b) During dismantling.
(c) During re-erecting.
(d) Post-view : After re-construction.

VII :6: Documentation of sculptures :

Apart from the record drawings and photographic documentations, the sculptural wealth of the temple was also suitably documented [78] as follows:

DOCUMENTATION OF THE PRAKARA WALL :

: Started from the main-entrance on the EAST in clock-wise manner :

Sl.No.	Identification	Size cm.	Material sandstone	Location	Remarks
1.	Ganga standing	42x21x5	"	on the eastern side(facing south) of The *Prakara*	details peeled off
2.	Elephant in heaving posture	68x44x36	"	Left to No.1 E.*Prakara* wall facing east	details worn out, extant portion partly broken
3.	Flying *Vidyadhara*	36x29x0.5	"	E.*prakara* wall, left to No.2	left leg raised up, right leg lowered down
4.	A God, seem to be Bhairava ?	44x20x0.3	"	E.*Prakara* wall,	left to No.3 half completed
5.	A *Gana* seated pot bellied, holds a *nidhi* in his left hand	34x23x0.9	"	E.*Prakara* wall,	left to No.4 face defaced, face half finished details worn-out

VII:7: Numbering: (Figs. 4-5)

Before dismantling the temple, its each and every structural and architectural stone members were assigned serial numbered beginning from the apex of the *Sikhara*. These serially assigned numbers were rotated clockwise. Unlike the portion of the *sikhara*, the stone members at the base and upwards were numbers serially from the exposed bottom of the temple formation. These serially assigned numbers were also prefixed with capital letters **N,S,E** and **W** denoting and distinguishing the respective directions of the temple walls, viz., Northern, Southern, Eastern and Western. After reflecting the serially assigned numbers on the drawing- sheets, the same numbers were thereupon carefully superscribed on the individual stones with synthetic paint in different colours connoting the Northern, Southern, Eastern and Western directions of the temple walls,—— both on the interior as well as on the exterior sides. It may also be mentioned that the measurement of the length of the individual stone member was also recorded on the corresponding drawing sheet with a view to facilitate its easy identification at the time of the reconstruction of the temple.

VII :8: Dismantling : (Pls. 101–103)

Amongst a host of temples which were dismantled by the various Central and State Govt. Departments, it was only at Kudavelli Sangameshwaram that this temple was dismantled (by ASI.) mechanically by erecting a huge iron truss all around and over the temple (Pls.101–103). In the absence of electricity at the site, the functioning of the rails and pulleys was energised with

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the help of a generator. This kind of mechanical device had facilitated immensely the smooth dismounting of the stone members of the temple. It can thus be seen from the enclosed photographs (Pls.101–103) how skillfully the stone members of the temple were dismantled and then brought down to the ground level for onward transmission to the stackyard. In this way, all the structural and architectural members were dismantled very deftly from the apex (top) of the *sikhara* to the flagstone (bottom) of the *adhisthana*, --all stone by stone, number by number and course by course. Simultaneously adequate care was taken while removing the ornate stone members of the temple by providing a cushion of sand-bags at the ground level with a view to avoid damages while handling them by the workers. A couple of working scale drawings were also got prepared as and when new constructional features had cropped-up during the course of the dismantling works. The various items of works which were executed in connection with the dismantling exercise of the temple may be summed-up as follows:

(a). Dismantling and removal of : 220.00 cum terrace concrete.

(b). Dismantling the ornate : 250.00" stone members of the *sikhara* including the *amalaka* and *stupi* stones.

(c). Dismantling the roof and : 70.00 " ceiling stone slabs.

(d). Dismantling the stones : 394.00 " of the walls of the inner *prakara* and outer *prakara*.

(e). Dismantling the stones of : 322.00 " the walls of the the main temple.

(f). Dismantling the pillars and : 25.00 " capitals stones.

(g). Dismantling the stones of : 10.00 " the lintels and door jambs.

(h). Dismantling the stones of : 25.00 " the shrine of the *prakara*.

(i). Dismantling the stones of the: 30.00 " *Deva-Koshtas* and sculptures.

(j). Dismantling the cut stones of : 60.00 " the plinth.

Further, it shall be worthwhile to list hereunder the various kinds and types of tools and plants which were used during the course of the dismantling of the temple:

Tools and Plants	Functions
Iron truss, chain,rope, rail, pulley and generator.	Removal, lifting and loading the stone members of the *sikhara*.
Iron tripod stand with chain-pulley block.	Lifting, loading, unloading and assembling and assembling the stones in proper position.
Drilling machine.	Drilling the mortar joints inbetween the stones.
Iron crow-bar, spade, wooden roller and plough-stick.	Removing the stones, lifting the stones and placing them on the wooden rollers for shifting them to the loading site including loading them in the available conveyance.
Manila rope.	Tying purpose.
Hay-bag, sand-bag and used lorry tyre.	Cushioning and packing the stones.
Lorry, Tractor with trailor, bullock-cart with pneumatic tyres, wheel-trolley and hand-cart.	Transportation of the stones from the old site to the new site.

VII :9: Conveying :

As stated above, the original (old) site was located at the

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confluence point of the rivers Krishna and Tungabhadra at a place known as Kudavelli (Kudali) Sangameshwaram. This temple site was situated at a distance of about 20 km. north-east of Alampur (Lat.15°50'N; Long.78°05'E) in Mahaboob Nagar District. The new site for re-erecting this temple (Kudavelli Sangameshwarswamy temple) is situated at the western periphery of the modern township of Alampur. The stretch (around 20 km.) of countryside land between the old and new locations was found to be pretty rugged and rocky and was also devoid of a metalled road. Therefore, the dismounted stone members of the temple had to be conveyed along the dusty and bumpy cart-track by recquisitioning the services of a couple of hired bullock-carts with pneumatic tyres (to avoid jerks) as well as a few hired lorries. Since the distance between the old and new locations was considerably much, therefore, it was considered essential to monitor the movements of the dismounted stones. Hence, a "movement-register" was caused to be maintained wherein date-wise entries were recorded including the serially assigned numbers of the dismounted stone members of the temple,—— at both the ends,—— during the time of loading at the old site as well as at the time of unloading at the new site. It may also be recalled that the stones were used to be duly cushioned with the old and used lorry tyres at the times of loading and unloading. In addition to this, care was also taken to place them over a thick bed of hay-bags while transporting them by lorries and/or bullock-carts with a view to avoid fresh damages to them due to frictions during movements of the vehicles.

VII :10: Stacking :

Separated by a distance of about half-a-kilometre, two stackyards were established for systematic stacking of the dismantled stone members of the Kudavelli Sangameshwaraswamy temple. While one stackyard (Sy-I) was situated at the eastern periphery of the modern township of Alampur,—— the other stackyard (Sy-II) was located at the western periphery of the town. To be precise, Sy-I was provided with a site along the bank of the river Tungabhadra,—— to the immediate north of the temple of *Bal-Brahama* (of the Navabrahma group of temples) and just in front of the A.P. Govt. State Museum. Conversely, the Sy-II was placed on the land bearing the Survey No. 1002-B,—— Just inbetween ASI's stores-shed and the Alampur Club building, —— slightly off and to the south of the Kurnool-Alampur road. With a view to avoid vegetational growth as well as to provide a reasonably firm bedding, the ground level of the stackyards was consciously covered with a thick layer of red gravel. Needless to say that all the dismantled components of the temple were neatly and serially arranged and stacked in both the stackyards.

VII :11: Re-erecting : (Pl. 104)

As mentioned above, the dismembered stones of the temple were hauled from a distance of about 20 km.to Alampur with a view to re-raise the old temple *in toto* at the new site. In this connection it may be necessary to relate briefly hereunder the land formation of the old site *vis-a-vis* the new site. Sarma's[79] excavation of the old temple site at Kudavelli had significantly revealed that the 7.45 m.thick foundation was resting over river borne silt and clay, which in turn was lying over the sheet rock formation,— known as Cuddapah stone. It can thus be seen that the foundation of the old temple was quite thick and strong. Therefore, it had become absolutely imperative to ensure that the foundation of the old temple at the new site, too, is equally strong and sturdy. Unlike the old site, where the foundation rested over riverine silt,—— the foundation at the new site was placed directly over the compact sheet rock, for which purpose the overlying earth deposit of black cotton soil was completely removed by excavating the foundation trench manually.

It may not be out of place to state that the new site is situated at the westernmost periphery of the modern township of Alampur,—— along and to the south of the Kurnool —— Alampur road. The actual plot of the land of the new site bears the Survey No. 1002-B; to its west is situated the Survey No.999; on its north is located the Survey Nos. 1000 and 1001; Survey no. 1004 denotes its eastern boundary; and, the man-made diversion channel of the Jogilamba Vagu signifies it southern limit.

Reverting back to the excavation of the foundation-trench, it may be clarified that the top most deposit at the new site was composed of black cotton soil, which is found to be quite fragile and immensely porous in consolidation. Therefore, the entire deposit of the black cotton soil was completely removed through manual excavation right upto the top level of the underlying sheet rock formation (soft rock). Further, since the top

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portion (soft rock) of the rock formation, too, was found to be weathered, therefore, the decomposed part of the top portion of the soft rock formation was also removed by manual excavation, till the unweathered rock formation (hard rock) was not exposed.

It may be recalled that the re-erection work of the temple was commenced with the performance of the *Bhoomi-Puja*[80] on 16.12.1985. Afterwards the central line of the temple was marked on the ground. The earth work excavation had commenced on 26.12.1985 and it had lasted till 12.01.1986, when the soft rock formation had surfaced. It may further be clarified that the earth work excavation at the new site for locating the old Kudavelli Sangameshwaraswamy temple was carried upto a depth of 1.40 m. when the soft rock was exposed. The soft rock formation (weathered rock surface), too, was removed by excavating it manually, till hard rock formation was not reached. Hereafter, the excavation work of the foundation-trench was terminated.

However, at this stage of rock excavation, it was noticed by us that the excavated top surface of the hard rock formation is uneven. Therefore, on an average, 15-20 cm. thick bedding of cement concrete was spread over the undulating hard sheet rock with a view to obtain an even surface. Prior to this the natural fissures in the rock formation were adequately grouted and sealed with liquid cement with a view to acquire solidity and compactness to the basal rock formation. In continuation of this, it may here be necessary to place on record that the foundation - trench was dug to a total depth of 3.00 m (b.s) as follows:

(a) black-cotton soil	:	1.40 m.
(b) soft-rock formation	:	1.60 m.
		3.00 m.

Further, since the foundation of the old temple was neither dismantled not its materials were shifted to the stackyards, the laying of the foundation and a part of the plinth masonry was done with new stones. However, before raising the cut-stone masonry, the R.C.C raft foundation in cement concrete 1:2:4 with 16% reinforcement in hard granite metal (Pl.104) was provided for the foundation after reaching hard rock formation at a depth of 3.00 m. below surface (b.s). Hereafter, cut-stone masonry for the foundation as well as for the superstructure was raised in cement mortar 1:3 upto the surface ground level of 3:00 m. height for the outer prakara wall and upto 5.00 m. a height for the *gudhamandapa* wall using new stones for a total quantity of 974 cum. Thereafter, the reassembling of the plinth stones was taken-up by reutilising the original stones for the main temple and *garbhalaya* by using combination lime mortar 1:1:3 to a height of 0.60 m. for a total quantity of 61:00 cum.

Over the newly constructed wall of the cut-stones, re-erection was neatly done by re-utilising the original stones in respect of the *prakara* and main-temple including the *garbhalaya*, which was carefully reraised course-by-course upto its original height of 2.60m. synchronosing with the roof-level of the temple. The effective bonding beween the individual stones (original) was achieved by providing laterally and internally copper clamps/dowels. Side-by-side, the old dismantled stone pillars and capitals of the *garbhalaya, antarala* and *mahamandapa* were also re-fixed as per their original orientation and position. The total quantity of this work was 749.00 cum.

Apart from the above works, the re-assembling of the old stones of the door-jambs and the original lintels over the entrances including heavy beams and cross-beams over the capitals of the pillars were deftly effected while re-erecting the old temple at the new site. Asides these, the various ceiling and roof slabs of stones were also accurately re-laid as per their original positions. This part of the work involved the total quantity of 84.00 cum. Similarly, the dismembered stones of the deva-koshtas including the various sculptures of the deities were also skillfully re-fixed in their pre- determined places. This kind of work involved the total quantity of 49.00 cum.

In view of the considerable height of the *sikhara* portion of the old temple an earthen ramp upto a maximum height of about 4.00 m. with favourable slope was laid abutting against the structural formation of the *adhisthana* and *gudhamandapa* for the specific objective of pushing upward the dismounted temple stones,—— thus scrupulously adhering to the traditional methods of temple construction. It may here be put on record that the reconstruction of the sikhara portion of the temple was largely tackled from the western side for which, as stated above, an earthen ramp was laid abutting against

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the *adhisthana* and *gudhamandapa* walls and upto the height and level of the roof slabs of the latter. Thereupon,—— apart from erecting the tubular scaffoldings. —— two pairs of iron frames of the truss were placed over the top of the roof slabs of the *gudhamandapa*. These iron frames were raised vertically so that the temple stones can be lifted upwardly. During different stages of work (height-wise) chain pulley block was used to be affixed at the top level of the iron truss with a view to pull upwardly the temple stones. This is how the dismantled stones were lifted and the sikhara portion of the temple was reconstructed. However, while doing so. a cushion of hay bags was provided to the western wall surface of the sikhara during different stages of work with a view to avoid damages, scratches,etc. at the time of lifting and handling the temple stones.

Simultaneously, —in order to ensure that the roof-slabs of the *gudhamandapa* do not cave-in under the weight of the iron truss, et al, — the interior area of the *gudhamandapa* was adequately secured and supported by carefully stuffing and stacking sand bags. Further, it may be necessary to bring on record that the iron truss was erected to a height of about 25.00 m. and was also equipped with a pulley at its apex for pulling- up the serially numbered stones of the *sikhara*. Prior to this, the dismembered stones were used to be hauled from. the Sy-I and Sy II with the help of a Tractor- and- Trolley to the site of reconstruction— work. Thereafter, the wooden hand - carts with wooden short and stout wheels (nicknamed as Papanasi cart) conveyed them upto the base of the (transplanted) temple,— whence these stones were lifted-up with the help of the chain pulley block affixed at the apex of the iron truss. To ensure adequate bonding amongst the ornate stones of the *sikhara*, epoxy resin was applied to the each course of temple stones and all the voids were carefully filled with fine grained stone powder (stone matching to the originals of the temple). The total quantity of the *sikhara* work is 250.00 cum.

This in short Is the stage-by stage story of the reerection of the Kudavelli Sangameshwarashwamy Temple at the new site, which was re-raised chiefly in three constructional stages:

(a) Upto the roof-level of the *gudhamandapa* : 04.00m

(b) From the roof-level of the *gudhamandapa* upto the roof-level of the ornate *sikhara* (Fig. 5) : 09.15 "

(c) *Amalaka* including its base as well as the *stupi* at its top (Fig.5):02.05"

Thus, in other words, the old temple, bearing a total height of about 16.00 m. from the ground-level, was re-erected at the new site in its entirety by scrupulously following and maintaining its originality in all respects, to wit, plan, elevation, orientation, sky-line, curvature, plinth-level, et al.

Apart from the re-erection of the dismantled main-temple, as delineated above, a couple of other shrines, too, were completed as per their original structural features, viz.,

(a) *Saptamatrikas shrine*
or
Vishnu shrine.

(b) *Nandi-mandapa.*

(c) *Dhwaja-stambha.*

It may be recalled that along the southern *prakara,* a modest sized subsidiary shrine was found situated at its easternmost end. It was tentatively identified as the shrine of the *saptamatrikas*. However, the stone panel of the *saptamatrikas* was found missing; instead the idol of *Vishnu* was found placed inside this shrine. Therefore, it is now commonly described as the shrine of *Vishnu.* This shrine also now stands re-erected alongwith the main temple. Similarly, the *nandi-mandapa,* situated in front of the main- temple, was also re-erected. In this connection, it may be mentioned that this shrine was earlier found partially broken and dislodged due to the erosion of the earth formation of the river bank. However, during re-erection, the broken parts of the shrine have been deftly restored matching with the original stone structure of the *nandi- mandapa*. Both these works involved a total quantity of 82.00 cum. Before dismantling the temple at the old site of Kudavelly,the flag-pillar in stone *(dhwaja-stambha)* was found in a stumbling position. However, at the time of the reconstruction of the old temple at the new site, it has been raised and

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placed again in an erect position in front of the temple, 05.00 m. away on the eastern side from the nandi-mandapa.

After completing the structural part of the reconstruction, the works of flooring and roof concreting was taken-up. In this connection, the areas covered by the *garbhalaya, antarala, maha-mandapa, gudha-mandapa, vishnu-shrine, nandi- mandapa* and *pradikshana-patha* were suitably paved,— as per the original pattern,— with red sandstone slabs of varying shapes and sizes,— deftly placed over a bed of cement concrete. This work involved a total quantity of 330 sqm. However, while doing so, it was ensured that the various floor-levels of the temple, both inside and outside,— are scrupulously followed and meticulously maintained as per the original flooring formation.

Besides reflooring, the work of relaying the roof-concrete was also completed in all respects. For this purpose, 15 cm' thick brick-jelly concreting was provided over the stone roof slabs of the temple. With a view to prevent the percolation of rain-water, the upper surface of the roof concreting was coated with a plaster of combination mortar,— thus matching with the original formation. The sikhara part of the temple, too, was watertightened. It was done by filling the joints and voids with fine grained stone powder and epoxy resin mortar. The work of pointing the roof and ceiling slabs on the interior side was done with cement mortar,— 1:3.

Apart from the works of reconstructing the maintemple, *nandi-mandapa* and *dhwaja-stambha* including the works of reflooring, relaying of the roof-concrete, watertightening,— minor works like mending the broken members of the temple stones were also performed with superb perfection. In this connection, a couple of broken stone members of the door-jamb of the *garbha-griha*, pillars and capitals of the *mahamandapa,* ornamental stones, sculptures, roof-slabs, beams, etc., were skillfully pieced together by piercing in the drilled holes stainless steel rods and/or double headed nails and copper dowels and thereupon consolidating them inside the drilled holes by pouring-in adequate quantity of epoxy resin.

The tools and plants of varying descriptions that were used during the dismantling of the temple at the old site were also fruitfully utilized for the re-erection of the temple at the new site, some of which may be enumerated again as follows: wooden hand-carts, rollers, crow-bars, plough- sticks; iron crow-bars, shovels, spades, hammers, drilling- machine, tripod with chain pulley block; hay-bags, sand- bags, old and used lorry tyres; wooden and/or bamboo ladders; aluminium ladders, etc.

VII:12:Re-installing : (Pl. 106)

After the successful completion of the transplantation of the old temple at the new site, as expatiated in the foregoing lines, the *Punah Prana Pratishtah* (re- consecration) of the *Linga* within the *garbhalaya* (sanctum sanctorum) of *Kudavelli*[81] Sangameshwaraswamy temple, like the Papanasi[82] Group (23 Nos.) of temples, was elaborately performed on 23.02.1990 (Friday : the Maha Sivarathri),— in full adherence to the temple rituals.[83] This *inter alia* also denoted the culmination of salvage archaeology necessitated due to the construction of the S.S.H.E. Project[84] across river Krishna near Srisailam in Kurnool District of Andhra- Pradesh.

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NOTES AND REFERENCES

1. *The High Power Committee* was constituted under the convenorship of the Chief-Secretary, A.P. Govt. It was comprised of the State and

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Central Govt. Departments, to wit

(a) Archaeological Survey of India : Govt. of India

(b) Deptt. of Archaeology and

Museums : " " A.P.

(c) Endowments Department : " " "

(d) Dams and Irrigation Deptt.

Srisailam Hydro-Electric Project : " " "

The S.S.H.E. Project Dam (by now already completed) is raised across river *Krishna*,— some 100 km. upstream from Nagarjuna Sagar Dam, raised again on river *Krishna*,— at a place near Srisailam in the Nandikotkur Taluk of Kurnool District (A.P.); to be precise, the Project is located at 16^0 84'E. Latitude between the village Siddhesvaram and the Srisailam deep gorge.

2. It was in the year 1952 that the decision was taken to build the Nagarjuna Sagar, Dam,— across the river *Krishna*,— which is around 10 km. downstream of the ancient site of Nagarjunakonda.

3. Longhurst, A. H.1938 *Memoirs of the Archaeological Survey of India*, No. 54, Calcutta, pp. 3 ff., Sarkar, H. 1983 *Indian Horizons*, Vol. XXXII, No. 1, p.35.

4. Subramanyam, R. 1975 *Memoirs of the Archaeological Survey of India*, No. 75, Nagarjunakonda (1954-60), Vol. I, New Delhi, pp. XVIII ff.

5. Longhurst. *supra*, pp. 01-30.

6. *Indian Archaeology* - 1954-55 - A Review, pp. 22-3. pls. XLIII A— XLVII.

7. *IAR*. 1955-56, pp. 23-6 and 68, pl. XXXVI - XL;

IAR. 1956-57, pp. 35-8, pls. LIII-LXI;

IAR, 1957-58, pp. 5-9, pls. I-VII, figs.2-4;

IAR, 1958-59, pp. 5-10, pls. III-VII, figs. 2-4;

IAR, 1959-60, pp. 5-10, pls. I-VI, figs. 2-4;

IAR, 1960-61, p.1, pl. IA.

8. Ghosh, N.C. 1986 *Excavations at Satanikota: 1977-80*, Delhi, p.1; Sarkar, op.cit., p.36.

9. Sarkar, *op.cit.*, p. 36.

10. *Ibid.*, p.38.

11. Anapu is connected by an all weather metalled road from Nagarjuna Sagar Dam Nagar and is about 10 Km away from the latter place. Its topography betrays the formation of a modest sized valley,—wherein a couple of resurrected monuments of Nagarjunakonda are situated.

12. Sarkar, *op.cit.*, p. 43

13. *Ibid.*

14. The archaeological musem situated over the hill-top of Nagarjunakonda (now transformed into an island) was made open to the public on 23rd April, 1966. It marked the culmination of the archaeological salvage operations at Nagarjunakonda.

15. Sarkar, *op. cit*, p. 43

16. *Ibid.*

17. *Ibid, p.34; IAR. 1961-62, p. 64 and pp. 66-70; Lal,B.B. 1964 Indian Archaeology since Independence*, Delhi. pp. 62-63, pls. XXXIII-XXXVI.

18. Sarkar, *op.cit.* p. 34,

19. Sarma, I.K. 1988 "Some aspects of salvage archaeology in Andhra Pradesh", *ITIHAS*, Volume XIV, January, p.98.

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20. Sarkar, *op. cit.*, p. 34.

21. El Ramle, A.H. & Abdul Rahman, M.M. 1990 "Geotechnical aspects of the salvage of the Egyptian monuments", Geotechnical Aspects of Restoratin Works, Balasubramaniam, et al, (eds.), Balkeme, Rotterdam, p. 35, figs. 1 and 2.

22. Sarkar, *op. cit.*, p. 35.

23. El Ramle and Rahman, *supra*, p. 37.

24. *Ibid.*

25. *Ibid.*, p. 38.

26. *Ibid.*

27. Sarkar, *op.cit.*, p.43.

28. Sarma, *supra*, (1988), p.101.

29. Ghosh, *op.cit.*, p.1.

30. *Ibid.*, p.6.

31. Sarma, I.K. 1977 Report on the Antiquarian Remains in the submersible areas under Srisailam Hydro-Electric Project, A.P., Hyderabad, Unpublished,—as quoted by Ghosh, *op.cit*, p.6, fn.4; *IAR*. 1976-77, pp.5-8, fig.2.

32. Sastri, T.V.G., Kasturi Bai, M. & Varaprasad Rao, J. 1984 *Veerapuram* : a type site for cultural study in the Krishna valley, Hyderabad, pp.2-3, fig.3.

33. Radhakrishna Sarma, M.1974 A case for Salvage Archaeology Area under Srisailam Project, Hyderabad, as quoted by Sastri, et al, supra, pp. 3 and 11.

34. Sarma, *op.cit.*, (1988), p.99.

35. *Ibid.*

36. Sarma, *op.cit.*, (1988), p.100.

37. Ghosh, *op.cit.*, p.1.

38. *Ibid.*, p.6.

39. The author, too, had participated in all the three excavations during the years 1978-80..

40. *IAR*. 1977-78, pp.3-11; *IAR*. 1978-79, pp.35 and 36; *IAR*. 1979-80, pp.2-6; *Nagpur Times* : April 1, 1981; Ghose, op.cit., pp.1 and 6; Sarma, *op.cit*, (1988), p.101.

41. *IAR*. 1978-79, pp. 35-37.

42. *IAR*. 1978-79, pp. 37-41; Sarma, *op.cit*, (1988), p.101.

43. *IAR*. Sastri, et al, *supra*, pp. 1-176, figs. 1-46, pls. I- LII.

44. Sastri, et al, op cit, p.3.

45. Ghosh, *op.cit.*, p.1; Sastri, et al, op.cit., p.3.

46. *IAR*. 1977-78, pp. 11-12; *IAR*. 1978-79, p.64.

47. *IAR*. 1977-78, p.12; *IAR*. 1978-79, pp. 65-66.

48. *IAR*. 1977-78, pp.12-13.

49. *IAR*. 1977-78, pp.12.

50. *IAR*. 1978-79, pp.64-65; IAR. 1979-80, pp. 8-9.

51. *IAR*. 1978-79, p.65.

52. *IAR*. 1979-80, p.6.

53. *IAR*. 1979-80, p.9

54. *IAR*, 1979-80, p.9

55. *IAR*. 1979-80, pp. 8-9.

56. Sarma, *op.cit.*, (1988), p.100.

57. *Ibid.*

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58. *Ibid.*

59. *Ibid.,* p.101.

60. *Ibid.*

61. "Saving temples from submergence," *The Hindu,* August 16, 1985, p.20.

62. "Temple Transplants in AP," *Indian Express,* August 09, 1985.

63. Information from Endowments Department, A.P., Hyderabad, vide their Lr. No. XI/SLMP/46726/93, dt:15.10.93 and Lr. No. DEE.Endts/Knl/10M/93, dt. 23.10.93.

64. Singh, H.N. 1993"Salvage Archaeology: Transplantation of Papanasi Group of Temples (23 Nos.), District Mahaboob Nagar, Andhra Pradesh : Srisailam Project", *Pragdhara,* No.3, Journal of the U.P. State Archaeological Organization, 1992-93, Lucknow, pp. 169-183, figs. 1-3, pls. 72-87; *IAR.* 1982-83, pp.9, 12-13, figs. 3-4.

    Sarma, I.K. 1993 "Alampur Temples : Rare Evidences on Constructional Modes and Consecratinal Rites",Sri Ramachandrika, Prof. O. Ramachandraiaya Felicitation Volume, Murthy, A.V.N. and Sarma, I.K., (eds.), New Delhi, pp.357 ff, figs. 25-26, pls. 64-69.

65. Sarma, *supra,* (1993), pp. 359 ff. figs. 23-24; IAR. 1982-83, p.9. fig.2.

66. *IAR.* 1982-83, p.9 fig. 2.

67. Rao, D.H. 1988 "The Sculptural Wealth of Sangameswara Temple at Kudavelli, Alampur Taluq (Mahaboobnagar District)", *Itihas,* Journal of Andhra-Pradesh State Archives. Volume VIII, No.1, pp. 44-5.

68. *Ibid.,* p.45.

69. *Ibid.*

70. *Ibid.*

71. *Ibid.*, pp. 45.ff, pl. II.

72. *Ibid.*, p.62.

73. Sarma, *op.cit.,* (1993), p.355.

74. *Ibid.*

75. *IAR*. 1978-79, pp.37 and 41.

76. Sarma, *op.cit.,* (1993), p. 355; *IAR*. 1978-79, pp. 76-7, No.5.

77. *IAR*. 1978-79, pp. 37-41, figs. 4-5, pls. V B to VIII; *Nagpur Times,* April 1, 1981; the author, too, had participated in the excavations as one of the excavators.

78. The list is only an illustrative one, — not an exhaustive one.

79. *IAR*. 1982-83, p.9, figs. 1-2; Sarma, *op.cit.,* (1993), p. 356, figs. 23-24.

80. The *Bhoomi-Puja* was performed at the hands of the author.

81. It may be reiterated that the dismembering of the stones of the Kudavelli Sangameshwaraswamy temples had commenced during the year 1979-80 and thereafter the dismantling work was completed in two field seasons. The *Bhumi-Pooja* ceremony signifying the commencement of the reconstruction work of the temple was performed on December 16,1985 at the hands of the author. The final ceremony, i.e., *Linga Punah Prana Pratishtah* (re-consecration),—— after the successful completion of the reconstruction-work, ——was performed on February 23, 1990 (Friday : the *Maha Sivarathri* Day).

82. It may be mentioned again that the work of dismounting the stone members of the Papanasi Group (23 Nos.) of temples had commenced and completed during the year 1982-83. The *Bhųmi-Pooja* ceremony marking the beginning of the temple- reconstruction was performed on November 29, 1985

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at the hands of the author. The concluding ceremony, i.e., re- consecration (Linga Punah Prana Prathishtah), after—— the successful completion of the transplantation-work, —— was performed on October 12, 1986 (Sunday : the Vijayadasami Day). It may also be put on record that the target date for the completion of the Papanasi Group (23 Nos.) of temples was March, 1989. Conversely, the work was completed in March, 1987 itself, ---say, two years ahead of the target date. The author, too, was associated with the transplantation of temples work of Kudavelli and Papanasi during the period from December, 1983 to September, 1987.

83. Sarma, *op.cit.,* (1993), pp. 362-3.

84. As per the recentmost informations (Hindustan Times : New Delhi : Late City Edition : Dated: 02.04.94, pp. 12 and 15; Hindustan Times : New Delhi : Late City Edition : Dated : 03.04.94, p.24) —— as many as 27, 884 families comprising of about 2,00,000 people from 117 villages have been displaced due to the construction of the S.S.H.E. Project. Payments of compensation to the tune of Rs. 151 Crores are to be paid to the affected families, of which an amount of Rs. 41 Crores have been paid as the first instalment of compensation on 02.04.94. The acquisition vis-a-vis compensation exercises had caused 16,351 litigations pending in the different courts for the last 20 years, whereas the Project itself was completed 10 years ago. This is the kind of adversity one has to confront in the hope of prosperity for the posterity.

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पालि चुल्लवग्ग में विहार-वास्तु : एक अध्ययन

अंगने लाल,

स्थापत्य कला के क्षेत्र में भारत का विश्व में अद्वितीय स्थान है। हड़प्पा और मोहन जोदड़ो की सभ्यता, जो सिंधु घाटी की सभ्यता के नाम से विख्यात है, भारत में प्रथम नगरीय सभ्यता मानी गयी है। यह युग (लगभग तीन हजार ई॰ पू॰) नगर नियोजन और स्वास्थ्य वर्धक भवन-निर्माण कला के लिए प्रसिद्ध था। उस युग के पश्चात् सुदीर्घ काल तक भारत में नगरीय सभ्यता के दर्शन नहीं होते। पुनः ईसा पूर्व छठी और पांचवी शताब्दी में बुद्ध और महावीर युग में विकसित नागर सभ्यता के साक्ष्य प्राप्त होते हैं। इस युग में राजगृह और वैशाली से लेकर मथुरा और तक्षशिला तक तथा कपिलवस्तु और श्रावस्ती से लेकर कौशाम्बी, विदिशा और उज्जयिनी तक विशाल नगर कला और व्यापार के केन्द्र बन गये थे। बौद्ध साहित्य में नगरों का ही नहीं, महानगरों का भी वर्णन प्राप्त होता है। [1]

पालि साहित्य में बड़े-बड़े प्रासादों और राज प्रासादों, साधारण घरों तथा कुटियों और आश्रमों का भी विवरण मिलता है जिनकी पुष्टि भरहुत तथा साँची के विशाल स्तूप (सं॰ 1) के वेदिका स्तम्भों और तोरण द्वारों पर उत्कीर्णित दृश्यों से भी होती है।

बुद्ध ने जहां एक ओर सामाजिक और धार्मिक जीवन में क्रान्तिकारी परिवर्तन किया, वहीं दूसरी और उन्होंने भारतीय स्थापत्य कला में भी नवीन वातायन खोले। स्तूप अण्ड चंक्रम और विहार निर्माण ऐसे ही सर्वथा नवीन वातायन थे।

विहार

बौद्ध भिक्षु जहाँ रहते हैं सामान्यतया उसे विहार कहते हैं। 'विहार' शब्द के विभिन्न अर्थ हैं। महोदय टी.डब्लू. रीज डेविड्स[2] ने इसका अर्थ, समय बिताना , एक स्थान पर रुकना, जीवित लोगों के ठहरने का स्थान किया है। फ्रैंकलिन एजर्टन[3] महोदय के अनुसार विहार, बौद्ध भिक्षु समुदाय के ठहरने का स्थान था।

महोदय वी.एम.आप्टे[4] का कथन है कि विहार जैनों या बौद्धों का मन्दिर है।

प्रारम्भ में 'आवास' और 'आराम' बौद्ध भिक्षुओं के दो निवास स्थल थे। डा. सुकुमार दत्त[5] का मानना है कि दोनों में से 'आवास' का निर्माण और प्रबंध स्वयं भिक्षु करते थे जबकि 'आराम' का निर्माण धनीमानी उपासक द्वारा नगर में अथवा उसके किनारे करवा कर भिक्षु अथवा भिक्षुओं के लिए दान दिया जाता था। विशेषता यह थी कि दान देने के बाद भी उसकी देख-रेख, मरम्मत का भार, दान दाता पर ही रहता था। आराम की अपनी सीमा होती थी। प्रारम्भ में इसी आराम सीमा के अन्तर्गत भिक्षुओं के निवास के लिये जो झोपड़ी अथवा झोपड़ियाँ बनायी जाती थीं। उन्हीं को विहार कहा जाता था।

धीरे-धीरे इन विहारों का विकास और विस्तार हुआ और उसमें आवश्यकतानुकूल अनेक भाग-विहार के अंगों के रुप में निर्मित होते गये।

विहारों की आवश्यकता

पहले भिक्षु जहां-तहां जंगलों में वृक्षों के नीचे, पर्वत, कन्दरा, गिरिगुहा, श्मशान, वनपथ, खुले मैदान में और पुवाल पुंज के नीचे ठहरते थे।

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"भिक्खू तहं–तहं विहरन्ति– अरूञ्जे, रुक्खमूले, पब्बते, कन्दरायं गिरिगुहायं, सुसाने वन पत्थे अज्झोकासे पलाल पुंज्जे"।[6] लेकिन वर्षा, धूप, शीत, तथा कीड़े–मकोड़ों से सुरक्षा की दृष्टि से भगवान बुद्ध ने भिक्षुओं को गुहा–आवासों (लेन) में ठहरने की आज्ञा दी थी।

चुल्लवग्ग के सेनासनक्खन्धक[7] से यह ज्ञात होता है कि राजगृह के एक श्रेष्ठी (सेठ) ने भिक्षुओं को इस प्रकार वृक्षों के नीचे श्मशान, वनपथ, खुले मैदान आदि में ठहरते हुए देखकर उनके लिए आवास निर्माण कराने हेतु भिक्षुओं से स्वीकृति मांगी। भिक्षुओं ने सेठ की इस प्रार्थना को भगवान बुद्ध के समक्ष प्रस्तुत किया। उसे सुनकर और विचार कर तथागत गौतम बुद्ध ने पांच प्रकार के भवनों में भिक्षुओं को ठहरने की अनुमति प्रदान की। ये पांच प्रकार के आवास इस प्रकार थेः– 1– प्रासाद, 2– विहार, 3– अड्ढयोग, 4– हम्मिय और 5– गुहा।

अड्ढयोग

अड्ढयोग ऐसा आवास होता था जिसका एक सिरा अथवा दोनों सिरे ढालू होते थे। लेकिन दीवाल नहीं होती थी।[8] इसे इस समय छप्पर या 'दुछनियां' कह सकते हैं।

हम्मिय

डा. सी. एस. उपासक के अनुसार हम्मिय कई मंजिला होता था, लेकिन ऊपरी कक्ष के ऊपर गुम्बद नहीं होता था।[9]

चीनी सदधर्म यात्रियों ने श्रावस्ती में मूलगन्ध कुटी को भी कई मंजिली बतलाया है।[10] पुरातात्विक उत्खनन में इस गन्ध कुटी की मोटी दीवालें भी इसका बहुमंजिली होना सिद्ध करती हैं। यह हम्मिय का एक उदाहरण माना जा सकता है। वास्तव में हम्मिय प्रायः विहार के अग्र भाग का ऊपरी कोठा होता था जिसमें चन्द्रमा की किरणें सीधे पड़ती थीं। इसीलिए इसे 'चन्द्रशाला' भी कहा गया है। चुल्लवग्ग में हम्मियगब्भ का उल्लेख मिलता है।[11]

गुहा

गुहा से सम्बन्धित दो शब्द प्रयुक्त हुए हैं– कन्दरा और गिरिगुहा।[12] कन्दरा अपने आप बनी हुई खोह होती थी जो पहाड़ में या ऊंचे टीले अथवा पेंड़ में भी हो सकती थी लेकिन गुहा (गुफा) का निर्माण कराया जाता था। सम्राट अशोक और उसके वंशज दशरथ ने गुफाओं का निर्माण करवा कर आजीविकों और भिक्षुओं के लिए दान दिया था।[13] ये गुफायें, ईंट, पत्थर, लकड़ी, और मिट्टी अथवा चिथड़ो की बनाई जाती थीं जिन्हें क्रमशः इट्ठका गुहा, सिलागुहा, दारूगुहा और पांसुगुहा कहा जाता था।[14]

प्रासाद

प्रो. उपासक के अनुसार प्रासाद ऊंचे चबूतरे पर निर्मित भवन होते थे जो ऊंचे कंगूरों से सुज्जित होते थे।[15] लेकिन विनय पिटक में उल्लिखित 'प्रासाद' शब्द साधारण घरों के लिए भी प्रयुक्त हुआ प्रतीत होता है। बहुत सजे–धजे और भव्य राजमहल को राजप्रासाद कहा गया है।

विहारों का बौद्ध भिक्षुओं से घनिष्ठ संबंध था। उन्हें भिक्षुओं का निवास माना जाता था। बौद्ध–साहित्य विहारों का विस्तृत विवरण प्रस्तुत करता है। पुरातात्विक उत्खननों में विहारों के प्रचुर खण्डहर और उनके आकार–प्रकार नालन्दा, सारनाथ, श्रावस्ती, कुशीनगर, वैशाली आदि, बौद्ध केन्द्रों से प्राप्त हुए हैं। जिनसे विहारों का सम्पूर्ण चित्र सामने आ जाता है। चूंकि ये विहार पूर्णरुपेण भिक्षु आवास थे अस्तु भिक्षुओं को जिन–जिन बातों की आवश्यकता होती थी उनकी व्यवस्था विहार में रहती थी। उनका समावेश विनयपिटक में स्वयं तथागत द्वारा ही कर दिया गया था। चुल्लवग्ग में विहार निर्माण के लिये स्थल चयन, निर्माण सामग्री, विहार के विभिन्न भागों उसके संवर्धन, सुरक्षा, स्वच्छता का विशेष वर्णन मिलता है।[16]

यहाँ इन्हीं विहार की स्थापत्य कला संबंधी विशिष्टताओं का वर्णन किया गया है।

विहार स्थल का चयन

विहार निर्माण के लिए (भूखण्ड) के चयन के संबंध में स्वंय भगवान बुद्ध का निर्देश है कि विहार के लिए स्थान गांव से न बहुत दूर और न बहुत समीप हो।[17] स्वच्छ वातावरण वाला, पेड़ पौधोंयुक्त उद्यान (आराम) हो, उपासक–उपासिकाओं के आने–जाने योग्य हो। जहां जिज्ञासु लोग आसानी से पहुंच सकें। जहां दिन को भीड़ कम हो और रात्रि में शोरगुल न हो, एकान्त और ध्यान योग्य हो।[18] अस्तु ऐसा ही स्थान बुद्ध विहार के निर्माण के लिए चुना जाता था। यह आवश्यक भी था क्योंकि भिक्षुगण, गृहस्थों द्वारा प्रदत्त पिण्डपात (भोजन) पर निर्भर थे। उन्हें पिण्डदान के लिए गांव जाना पड़ता था। दूसरी ओर धर्म श्रवण हेतु और दान देने के लिए गृहस्थ उपासकों को भिक्षु संघ के पास विहार जाना पड़ता था। अस्तु विहार और गांवों या नगरों की समीपता आवश्यक थी।

भिक्षु और भिक्षुणियों के लिए निवास के लिए अलग–अलग विहार होते थे जिन्हें क्रमशः भिक्षु–विहार और भिक्षुणी विहार[19] (उपस्सय = उपश्रय) कहते थे।

वास्तुज्ञ और नवकम्मिक

विहार निर्माण तथा उसकी मरम्मत के लिए नवकम्म[20] शब्द का प्रयोग किया जाता था। इस कार्य की देख–रेख के लिए नियुक्त कुशल और दक्ष भिक्षु को 'नव कम्मिक'[21] भिक्षु कहा जाता था जो अधीक्षण अभियन्ता के समान होता था। यदि नियुक्त नवकम्मिक भिक्षु सफलता पूर्वक कार्य का सम्पादन नहीं कर पाता था तो उसे हटाकर उसके स्थान पर निर्माण कार्य सम्पादन में कुशल किसी दूसरे नवकम्मिक भिक्षु को नियुक्त किया जाता था।[22] लेकिन इस प्रकार विनियुक्त भिक्षु को अपूर्ण कार्य को मध्य में छोड़ देना निषिद्ध था।[23] स्थापत्य विशारदों को शिल्पज्ञ[24] और वास्तुज्ञ[25] कहा गया है। विश्वकर्मा[26] देवशिल्पी के रुप में विख्यात ही है। स्थपित (थेवई) भिक्षु की कार्य–कुशलता को देखकर ही (कम्मं ओलोकेत्वा) उसे निर्माण कार्य सौंपा जाता था। विहार प्रासाद (विहार भवन) के आकार और विशालता के आधार पर स्थपित को यह कार्य पांच, छः,

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सात या दस बारह वर्षों के लिये दिया जाता था। छोटे विहार के बनाने के लिये पांच–छः वर्ष, कोठायुक्त विहार के लिये सात वर्ष और बड़े विहार भवन के निर्माण के लिए दस–बारह साल का समय पर्याप्त माना गया है।[27]

निर्माण सामग्री

विहार–निर्माण सामग्री में ईंटा (इट्ठका), खपरैल[28] (गिंजका), पत्थर (सिला), लकड़ी (दारु)[29] चूना मिट्टी (सुधा मत्तिका)[30] तथा चिकनी मिट्टी (कुण्डक मत्तिका)[31] का उल्लेख प्राप्त होता है। दीवालों की मजबूती तथा सुन्दरता के लिए पलस्तर (लेप) किया जाता था जो कुण्डक मत्तिका[32] में भूसी (सासप कुट्ट) और खली (सित्थ तेलक) मिलाकर तैयार किया जाता था।[33] भूसी मिले हुए लेप को 'थुसपिण्ड' कहते थे।[34] लेस(पलस्तर) लगाने को भित्तिकर्म (भित्तिकम्म)[35] कहा जाता था। गांवो में आज भी नवनिर्मित भवनों की दीवालों को बराबर और समतल करने तथा मजबूती के लिए चिकनी मिट्टी में भूसा मिलाकर पानी से गीला करके कई दिनों तक सड़ाया जाता है जिसे 'लेस' कहते हैं। चुल्लवग्ग से ज्ञात होता है कि दीवालों में लगाने के लिए एक–दूसरे प्रकार का लेप भी तैयार किया जाता था जिसे 'उददसुधा'[36] कहा जाता था। महापंडित राहुल सांकृत्यायन के अनुसार यह बछड़े के गोबर और राख को मिलाकर तैयार किया जाता था।[37] लेस हाथ से लगाकर बराबर किया जाता था। इसीलिए इसे 'हत्थभित्तिकम्म'[38] कहते थे। विहारों का निर्माण ईंट की चिनाई (चिंनित) करके किया जाता था।[39]

यह उल्लेखनीय तथ्य है कि बुद्ध युगीन स्थापत्य में ईंटा (इट्ठका) लगा था। लेकिन अब तक के पुरातात्विक उत्खननों में उस युग की ईंटे प्राप्त नहीं हुई। सम्भवतः बुद्ध युगीन ईंटा (इट्ठका) कच्चा ईंटा होता था जिससे भवन निर्माण के अलावा सुरक्षा प्राचीर भी बनायी जाती थी। यद्यपि इट्ठका का अर्थ खपरैल भी है लेकिन खपरैल से न तो दीवाल का और न ही सुरक्षा प्राचीर का निर्माण हो सकता था। पालि साहित्य में वास्तु–निर्माण के लिये गिंजका का प्रयोग भी मिलता है। इसे भी ईंटा ही माना गया है।[40] महापरिनिब्बान सुत्त[41] से पता चलता है कि भगवान बुद्ध नादिका के गिंजकाराम (गिज्जकावसथ) में ठहरे थे जो गिज्जका (खपरैल) का बना हुआ था। लेकिन इट्ठका और गिंजका में क्या अन्तर था, यह सुनिश्चित करना कठिन है। ईंटा के साथ पत्थर और काठ का भी प्रयोग मौर्य युग तक बराबर चलता रहा। स्थापत्य कला में सबसे पहले कदाचित् अशोक ने ही चिरस्थायित्व (चिलठितिकें सिया)[42] की दृष्टि से काठ के स्थान पर पत्थर का प्रयोग किया था।

प्रारम्भिक विहार

विनयपिटक से जहां एक ओर विहार की आवश्यकता एवं सामग्री पर प्रकाश पड़ता है, वहीं, उससे प्रारम्भिक विहारों के निर्माण पर भी प्रकाश पड़ता है। चुल्लवग्ग से ज्ञात होता है कि राजगृह के एक सेठ (राजगहको सेट्ठी) ने भिक्षुओं के माध्यम से भगवान बुद्ध से भिक्षुओं के निवास के लिए विहार बनवाने की अनुज्ञा प्राप्त की और उसने सबसे पहले साठ विहारों का निर्माण करवाया। (सट्ठिविहारा...कारपिता)।[43] इस प्रकार ये ही साठ विहार प्रारम्भिक विहार थे। ये विहार कहाँ–कहाँ बनवाये गये, इस पर न तो साहित्य से और न पुरातत्व से ही कोई प्रकाश पड़ता है। कालान्तर में अनाथपिण्डिक (श्रावस्ती) और घोषित (कौशाम्बी) जैसे श्रेष्ठि उपासकों ने विशाल विहारों का निर्माण करवाया।

विहार के अंग और उनका विकास

चुल्लवग्ग के 'अनाथपिण्डिकवत्थु' में 'आराम' में बनाये जाने वाले भवनों का इस प्रकार उल्लेख मिलता है:- 1– परिवेण, 2– कोट्ठक, 3– उपट्ठानसाला, 4–अग्गिसाला, 5– कप्पिय कुटी, 6–वच्चकुटी, 7– चंकम, 8– चंकमनसाला, 9– उदपान, 10– उदपान साला, 11– जन्ताघर, 12– जन्ताघरसाला, 13– पोक्खरणी और 14– मण्डप[44]

विहार के इन अंगो का संक्षिप्त विवरण इस प्रकार प्रस्तुत किया जा सकता है:–

(1)परिवेण

त्रिपिटकाचार्य राहुल सांकृत्यायन[45] एवं प्रो. सी.एस.उपासक[46] के अनुसार यह विहार का आंगन होता था। इसमें कीचड़ न होने पावे, इसलिए मोरम (मरुम्ब) बिछाई जाती, समतल करने के बाद पत्थर के टुकड़े (पदरसिलं) बिछाये जाते थे। पानी के निकास के लिए नाली (उदकनिद्धमन) बनाई जाती थी।[47]

यद्यपि उक्त विद्वान परिवेण को आंगन मानते हैं लेकिन यह उल्लेखनीय है कि थेरवादी बौद्ध देशों में (विशेषकर श्रीलंका में) परिवेण बौद्ध विद्याकेन्द्र के रुप में विख्यात हैं।[48] टी.डब्लू. रीज डेविड्स भी इसे आंगन के अलावा भिक्षुओं के लिए विशेष कक्ष भी मानते हैं।[49] प्राचीन काल में ही नहीं अब भी विहार के आंगन में श्रामणेर भिक्षुओं को बैठाकर शिक्षण–प्रशिक्षण दिया जाता है। अस्तु आंगन को विद्या–स्थल भी मानना समुचित है। परिवेण परिवह (परिवेणं सम्मज्जति)धातु से बना है जिसका अर्थ है धारण करना। इससे यह परिवेण विद्याधारण करने का स्थान ही सिद्ध होता है।[50] प्रारम्भ में भिक्षु एक कक्ष में बैठकर अध्ययन करते होंगे लेकिन धीरे–धीरे संख्या वृद्धि के कारण वे आंगन में एक साथ बैठकर पढ़ते रहे होंगे और उस समय आंगन को परिवेण कहा गया होगा और इस समय बौद्ध अध्ययन की संस्था ही परिवेण बन गई है।

(2) कोट्ठक

बौद्ध साहित्य में 'कोट्ठक'[51] शब्द कई अर्थों में प्रयुक्त हुआ है यथा– कोठरी, कोठा, परकोठा, भण्डार–कक्ष फाटक[52] आदि। यह ज्ञातव्य है कि कोठरी के लिए पालि साहित्य में प्रायःगब्भ'[53] शब्द का प्रयोग हुआ है और कोट्ठक जहां कोठरी के लिए प्रयुक्त हुआ है वहां उसका तात्पर्य उस कोठरी से है

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जिसका निर्माण बाहरी फाटक के ऊपर किया जाता था। बाद में राज-प्रासादों और दुर्गा में इसका विशिष्ट महत्व हुआ। जहां-जहां इसका प्रयोग भण्डार कक्ष या भण्डागार के लिए किया गया है वहां इसे 'कोट्ठक विहार' कहा गया है। जिसे बहुत साफ सुथरा रखा जाता था। गोष्ठागार की पुष्टि पुरातात्विक साक्ष्यों से भी होती है। ईसा पूर्व चौथी शताब्दी के सोहगौरा (जिला गोरखपुर) ताम्रपत्र अभिलेख में दो गोष्ठागारों (दवे कोठगलनि) का उल्लेख हुआ है।[54] जो भण्डागार ही थे।

राहुल जी ने कोट्ठक (कोष्टक) को फाटक भी बतलाया है।[55] चुल्लवग्ग के एक स्थल से इसकी पुष्टि भी होती है। यहां कोट्ठक के दो विशाल किवाड़ों (यमक कवाट)[56] का उल्लेख है जिसे बन्द करने के लिये बेलन=बेड़ा डंडा (पलिच) लगाया जाता था।[57] यहां स्पष्ट रुप से यह कहा गया है कि आराम (भिक्षु आश्रम या उद्यान) की पशुओं से रक्षा के लिए निर्मित सुरक्षा दीवाल में कोट्ठक (फाटक) लगाया गया था। अतः फाटक होने में कोई सन्देह नहीं है। चुल्लवग्ग के 'नवकम्मानि' से कोष्ठक के निर्माण और स्वरुप पर भी धुंधला प्रकाश पड़ता है। इससे यह ज्ञात होता है कि पहले 'कोट्ठक' की कुर्सी उंन्ची न होने के कारण पानी भर जाता था। अतः कोट्ठक उंन्ची कुर्सी पर (उच्चवत्थुक) ईंट पत्थर और लकड़ी के प्रयोग से बनने लगे। उनमें तीन सिढ़ियाँ (तयो सोपान) बनती थीं, उसमें बाही (आलम्बन) बनाये जाते थे। कोट्ठक में किंवाड़ (कवाट) भी लगाये जाते थे।[58] उन्हें सफेद (सेत) काले (काल) और गेरुए (गेरुक) रंगों से रंगा जाता था।[59] इस विवरण से स्पष्ट ज्ञात होता है कि कोट्ठक न तो मात्र फाटक था और न ही फाटक के ऊपर का कमरा ही था, बल्कि कोट्ठक फाटक समेत उसके ऊपर निर्मित परकोटे का नाम था जो मुख्य द्वार पर बनाया जाता था।

श्रावस्ती के मूल गन्ध कुटी विहार और सांची में कोट्ठक के अवशेष प्राप्त होते हैं।

कक्ष या कोठरी (गब्भ)

जैसा ऊपर उल्लेख किया गया है कोट्ठक को कोठरी भी कहा गया है। लेकिन कोठरी के लिए मुख्यतः 'गब्भ' शब्द प्रयुक्त हुआ है। विहार में कक्ष या कोठरियों के निर्माण की आवश्यकता पर प्रकाश डालते हुए बताया गया है कि पहले सभी भिक्षु बड़े आंगन (आलन्द)[60] में सोते थे। बाद में पर्दे (तिरोकरणी) का प्रयोग हुआ। तत्पश्चात् आधी उंन्ची दीवाल (अड्ढ कुड्डक) बनायी गयी। लेकिन उससे भी लोग झांकते थे। अतः भगवान बुद्ध ने अन्दर कोठरी (गब्भ) के निर्माण की अनुज्ञा प्रदान की। ये कोठरियाँ तीन प्रकार की होती थीं[61]:-

(क) सिविका गब्भ = वर्गाकार कोठरी

(ख) नालिका गब्भ = लम्बी कोठरी

(ग) हम्मिय गब्भ = फाटक के ऊपर की कोठरी

छोटे विहारों में ये कोठरियाँ एक किनारे और बड़े विहारों के बीच में (खुद्दके विहारे एक मन्तं कातु महल्लके मंझे, ति) बनाई जाती थी।[62] मुझे ऐसा प्रतीत होता है कि यहां उल्लिखित 'गब्भ' शब्द ही कालान्तर स्थापत्य में 'गर्भगृह' रुप में प्रसिद्ध हुआ। यह विहार का मुख्य भाग था जिसे पूजा गृह कह सकते हैं।

(3) उपस्थानशाला (उपट्ठानसाला)

इसे महोदय राहुल सांकृत्यायन 'भोजनशाला' मानते हैं।[63] चुल्लवग्ग में कहा गया है कि गर्मी और सर्दी में भिक्षुगण खुले आकाश के नीचे भोजन करते थे। इस कठिनाई का अनुभव करके महामानव बुद्ध ने विहार में भोजनशाला (उपट्ठानसाला) बनाने की आज्ञा दी। यह उपस्थानशाला ईंटा, पत्थर और काठ की बनाई जाती थी। उसमें सिढिढ़याँ, (सोपान) और पकड़ने के लिये बाही (आलम्बनबह) भी बनाई जाती थीं। उसे तृणों से आच्छादित किया जाता और श्वेत, श्याम तथा गेरुवे रंगों से रंगा जाता था। चीवर आदि टांगने के लिए बांस (वंस) या रस्सी (रज्जु) की अर्गनी बांधी जाती थी।[64]

उपस्थानशाला, अतिथिशाला के अर्थ में भी प्रयुक्त हुआ है जहां भिक्षु एकत्रित होते थे और उपासकों द्वारा प्रदत्त भोजन को वे स्वीकार करते थे।[65] अनाथपिण्डिक ने जेतवन महाविहार में उपस्थानशाला का निर्माण करवाया था।[66] डॉ० सुकुमार दत्त का यह विचार युक्ति संगत प्रतीत होता है कि पूजा-वन्दना और देशना के लिये विशेषकर उपोसथ के अवसर पर एकत्रित उपासकों के लिये धर्मोपदेश हेतु उपस्थानशाला का निर्माण हुआ।[67]

(4) अग्निशाला (अग्गिसाला)

अग्निशाला विहार का एक प्रमुख अंग थी। क्योंकि अग्नि की आवश्यकता सदैव रहती थी। विहार में भिक्षु यहां-वहां आग रख देते थे जिससे विहार गन्दा हो जाता था। अस्तु तथागत ने विहार में एक ओर अग्गिशाला (अग्निसाला)[68] बनाने की अनुमति प्रदान की। अग्निशाला की चौकी उंन्ची (उच्चवत्थुका) बनाकर उसपर ईंटों पत्थरों या काष्ठ से अग्निशाला का निर्माण किया जाता था। ऊपर पहुंचने के लिए तीन सोपान (तयो सोपान) बनाये जाते थे। अग्निशाला में किंवाड़ (क्वाट) भी लगाये जाते थे। ताला चाभी

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(सूचिक-घटिक) का प्रबंध रहता था। इसे आच्छादित किया जाता था और सफेद, काले तथा गेरुवे रंगों से रंगा भी जाता था। इस अग्निशाला में कपडे टांगने के लिए बांस और रस्सी की अर्गनी बांधी जाती थी।[69] साधारणतया अग्नि रखने के स्थान को अग्नि-स्थान (अग्गिट्ठान)[70] कहा जाता था। राहुल जी का मत समुचित प्रतीत होता है कि अग्निशाला पानी आदि गरमाने का कमरा होता था।[71]

(5) कप्पिय कुटी[72]

प्रो० सी० एस० उपासक का मत है कि कप्पिय कुटी (कप्पिय भूमि कुटी) विहार में भोजन एकत्र करने का स्थान होता था।[73] पंडित राहुल सांकृत्यायन इसे भण्डारगृह मानते हैं।[74] यह उल्लेखनीय है कि सभी भिक्षु पिण्डपात्र में प्राप्त भोजन पहले विहार में लाते थे। उसे एकत्रित करके एक में मिलाकर पुनः सभी भिक्षुओं को प्रदान किया जाता था। अस्तु कप्पिय कुटी को भोजन एकत्र करने का कमरा ही मानना अधिक समीचीन प्रतीत होता है।

(6) वच्चकुटी

यह टट्टीघर या पाखाना होता था। टट्टीघर (वच्चकुटी)[75] का निर्माण विहार में एक ओर किया जाता था। इसमें टट्टी का गढ्ढा(वच्चकूप)[76] बनाया जाता था। उसे ईंट पत्थर या काठ से पक्का किया जाता था और पैर रखने के लिए पावदान (वच्चपादक) बनाये जाते थे। पेशाब के लिए पेशाबपात्र (पस्सावदोणी)[77] का निर्माण किया जाता था। टट्टी का गड्ढा या संडास बहुत दुर्गन्ध करता था, अतः उसके ढकने के लिए ढक्कन (अपिधान)[78] बनाया गया। पाखाना और नाली साफ करने के लिए लकड़ी या पोछन (अवलेखन कट्ठ)[79] होता था। ऊपर चढ़ने के लिए ओटियाँ (सोपान)[80] और सहारा लेने हेतु बांही(आलम्बनबह)[81] बनाई जाती थी। चीवर आदि टांगने के लिए टट्टीघर में भी बांस और रस्सी की अर्गनी रहती थी।[82] वच्चकुटी बन्द करने के लिये किवाड़ (क्वाट)और ताला चाभी (सूचिकं घटिक)[83] का प्रबंध रहता था।

(7–8) चंकम और चंकमनसाला

चंकम बौद्ध स्थापत्य की विशिष्ट देन थी जिसका निर्माण बुद्ध द्वारा ही किया गया।

राहुल जी चंकम को हिन्दी में चंक्रम[84] कहते हैं जिसे प्रो. उपासक टहलने का चबूतरा मानते हैं और चंकमनसाला को आच्छादनयुक्त टहलने का चबूतरा बतलाते हैं।[85] वास्तव में चंकम, विहार में भिक्षुओं के टहलने के लिए बनाया गया उंचा लम्बा चबूतरा ही होता था जहां वे प्रातः-सायं आवश्यकतानुसार टहलने और चिन्तन करते थे। विहार का यह महत्वपूर्ण अंग था।

पालि साहित्य से चंकम निर्माण के क्रमिक विकास का बोध होता है। प्रारम्भ में चंक्रम यो ही जमीन पर एक निर्धारित स्थान होता था। ऊबड़-खाबड़ होने के कारण उसपर टहलने में पैर दुखते थे (पादा दुक्खा होन्ति)[86] अस्तु समतल (सम) बनाया गया। भूमि के बराबर होने के कारण बरसात में पानी भर जाता था। अतः उसे उंचा बनाया गया। ईंटों, पत्थरों से चिनाई की जाने लगी और लकड़ी लगाई जाने लगी। ऊपर चढ़ने के लिए ओटियाँ (सोपान) बने और पकड़ने के बाहीं (आलम्बनबाह) लगाये गये। बाद में लम्बे चबूतरे के ऊपरी भाग में चारों ओर वेदिका का निर्माण किया गया। इसे "चंक्रमनवेदिका" कहते थे। चंक्रमण भूमि आच्छादन रहित होने के कारण जाड़ा, गर्मी, बरसात, में भी कठिनाई होती थी जिसे देखते हुए उसे आच्छादित किया गया। सफाई के लिए लिपाई-पुताई तथा रंगाई भी की जाती थी। चीवर आदि रखने के लिए ऊपर ही बांस और रस्सी की अर्गनी लगाई गयी।[87] इसे चक्रमणशाला (चंकमनसाला) कहा गया।

(9–10) उदपान और उदपानसाला

उद्पान[88] का अर्थ कुआं और उद्पानसाला[89] का तात्पर्य ऊपर से छायादार आच्छादन युक्त कुआँ होता था।[90] उदक और उदपानशाला, विहार के आवश्यक अंग थे, क्योंकि पानी जीवन के लिए उतना ही आवश्यक है जितना कि भोजन। इसीलिए विहार में कुंएँ की व्यवस्था की गयी थी। कुएँ के चारों ओर बने चबूतरे पर चढ़ने के लिए सिढ़ियाँ (सोपान) बनायी जाती थीं। बाद में कुंएँ पक्के बनाये जाने लगे। पानी भरने के लिए पहले डोर या रस्सी का प्राविधान न था। जिसके कारण भिक्षुगण बल्ली (बल्लिक) या कमरबन्ध (कायाबन्धन)[91] की सहायता से पानी भरते थे। यह देखकर भगवान बुद्ध ने पानी भरने की रस्सी (उदकवाहनरज्जू)[92] की स्वीकृति प्रदान की। कालान्तर में पानी निकालने के लिए ढेकली (तुल) पुर (करकटक), रहट (चक्कवट्टक)[93] लगाये गये। पानी के लिये मिट्टी के वर्तन (भाजन) बहुत फूटते थे अतः पानी के लिए लोहे के, लकड़ी के तथा चमड़े के पात्र बनाये गये।[94]

कुआं खुले में होता था। जाड़ा, गर्मी और बरसात में पानी लाना होता था। कुएँ में कूड़ा-करवट गिरने से पानी गन्दा हो जाता था, अतः कुएँ के चारों ओर कमरे जैसी रचना (उद्पानशाला) बनाई गई और कुएँ को आच्छादित किया गया। कुएँ पर भी ढक्कन (अपिधान) बनाये गये। पानी रखने के लिए नाद (उदकदोणि) और कड़ाह (उदककटाह)[95] की व्यवस्था की गयी। विहार में जहां-तहां नहाने से कीचड़ हो जाता था। अतः हौज (चन्दनिका)[96] का निर्माण किया गया। उदपानशाला को ईंट, पत्थर या लकड़ी की दीवाल से घेरा

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गया। फर्श को पक्का किया गया और पानी निकलने के लिए नाली (उदकनिद्धमनं)[97] बनाई गई। भीगे शरीर को पोछने के लिए अंगौछा (उदकपुञ्छनि चोलकं)[98] का विधान किया गया।

विनयपिटक में साधारण पानी और पीने के पानी में भी स्पष्ट अन्तर देखने को मिलता है। चुल्लवग्ग में पीने के पानी के लिए पानी (पानीय)[99] शब्द का ही प्रयोग किया है। पीने के पानी रखने के लिए पानीशाला (पानीयसाला)[100] पानी कुटी (पानीय मण्डप)[101] होती थी। जहां पानी-पीने के लिए गिलास, संकोरा (पानीय संख)[102] और कुल्हड या पुरवे (पानीय सरावकं)[103] रखे रहते थे।

(11-12) जन्ताघर और जन्ताघरसाला

यह भी विहार का एक प्रमुख अंग था। जिसके विषय में भी मतभेद है। महामना राहुल सांकृत्यायन जन्ताघर को एक साधारण स्नान गृह मानते हैं।[104] ब्यूहलर महोदय ने इसका संस्कृत रुप 'यंत्रगृह' माना और इसका अर्थ 'तेल गृह' किया। हार्डी महोदय ने 'वाष्प स्नान गृह' बतलाया। महोदय टी. डब्ल्यू रीज डेविड्स का मत है कि यह ऐसा स्नानागार होता था जिसे गर्म रखा जाता था।[105] प्रो. उपासक भी इसे 'उष्मा स्नान गृह' मानते हैं।[106] विनयपिटक में जन्ताघर के निर्माण का विशद वर्णन है। जिससे इसके स्वरुप और उद्देश्य का अनुमान लगाया जा सकता है।

चुल्लवग्ग से ज्ञात होता है कि पहले जन्ताघर नीचे धरातल पर होने के कारण, बरसात में इनमें पानी भर जाता था। अस्तु वे उंची कुर्सी पर बनाये गये। ऊपर चढ़ने के लिए सिढ़ियाँ बनाई गई। बाहीं (आलम्बनबाहं) लगाई गयी। कपड़े टांगने के लिए खुंटी (कपिसीसक)[107] लगाई जाती थीं। स्नानगृह की नींव की सुरक्षा के लिए चारों और मेढ़रों या परछेल (मण्डलिकं)[108] बनाई जाती।

विनयपिट में आगे यह बतलाया गया है कि जनताघर में आग के लिए एक विशेष स्थान (अग्गिठान)[109] बनाया जाता था। यह छोटे जन्ताघर में एक किनारे और बड़े (महल्लके) जन्ताघर के बीच में होता था।[110] इसे मिट्टी से पोता जाता था। पोतने के लिए मिट्टी को नाद (दोणी) में भिगोया जाता था। यहाँ आग धधकती रहती थी (जन्ताघरें अग्गिमुखं डहति)[111] उसके धुंए को निकलने के लिए धुँवारा (धूमनेत्त)[112] बनाया जाता था। कभी-कभी जन्ताघर इतना गर्म हो जाता था कि शरीर जलने सा लगता था। पानी रखने के लिए बड़े-बड़े जल पात्र(उदकाधान)[113] होते थे और प्रयोग के लिए कुल्हड़ या पुरवे (उदकसरावकं)[114] रखे जाते थे। बैठने के लिए पटुला या पाटा (जन्ताघर पीठ)[115] रहते थे। उनकी सुरक्षा के लिए ईंट पत्थर या लकड़ी का घेरा (पाकार)[116] बनाया जाता था। उसे धोया जाता था (धोवितं)[117] गन्दे पानी को बाहर निकालने के लिए नाली (उदकनिद्धमनं)[118] होती थी।

जन्ताघर की निर्माण-शैली को देखकर यह स्पष्ट होता है कि जन्ताघर में आग जलती रहती थी। धुंवाँ निकलने के लिए धुँवारा होता था। पानी की ज्यादा जरुरत होती थी जिसके लिए बड़े-बड़े जल भाण्डों में पानी भरा जाता था। फर्श धोया जाता था। बैठने के लिए पटुले होते थे। स्पष्टतः यह स्नानघर ही था।

चुल्लवग्ग में जन्ताघरशाला (जन्ताघरसाला)[119] का भी वर्णन मिलता है। यह स्नानगृह से लगा हुआ आच्छादन युक्त कमरा होता था, जिसमें चीवर आदि टांगने के लिए बांस और रस्सी लगी होती थी।[120] प्रो॰ सी॰ एस॰ उपासक भी इसे स्नानगृह से सम्बद्ध छतयुक्त कमरा मानते हैं जिसमें वर्षा में भीगने से बचने के लिए कपड़े रखे जाते थे।[121] विनयपिटक में एक दूसरे प्रकार के जन्ताघर-निल्लेख जन्ताघर[122] का भी उल्लेख प्राप्त होता हैं। महापंडित राहुल सांकृत्यायन इसे मुडेर (निल्लेख) युक्त स्नानागार मानते है।[123] लेकिन प्रो. उपासक इसे एक दूसरी प्रकार का ऐसा जन्ताघर (स्नानागार) मानते हैं जो पूर्ण छतवाला था, केवल घुंआ निकलने के लिए थोड़ी छत खुली रहती थी।[124]

(13) पुष्करणी (पोक्खरणी)

विहार के अंगों में पुष्करिणी (पोक्खरणी)[125] का भी विशेष महत्व था। हाथ पैर धोने, स्नान करने, फूल-पौधों तथा वृक्षों में पानी देने के लिए पुष्करणी की बड़ी आवश्यकता होती थी। इसीलिए भिक्षु-संघ और विहार के उपयोग के लिए उपासक पुष्करणी का निर्माण करवाते थे। (संघस्स अत्थाय थोक्खरणिं कारेतुकामों)[126] पुष्करणी के किनारों को ईंट, पत्थर और लकड़ी से पक्का बनाया जाता था। पानी तक पहुंचने के लिए सिढ़ियाँ बनाई जाती थीं। और सहारे के लिए बाहीं (आलम्बनबाहं) लगाई जाती थी।[127] पानी की स्वच्छता का पूरा ध्यान रखा जाता था। पुष्करणी में पानी पुराना, गन्दा, (पुराण)[128] हो जाता था। इसलिए पुष्करणी में नये पानी भरने (उदकमातिकं) और पुराने पानी को निकालने (उदकनिद्धमन)[129] की पूर्ण व्यवस्था की जाती थी। बोधगया और वैशाली में ऐसी पुष्करणियाँ आज भी विद्यमान हैं।

श्रावस्ती निवासी सेठ अनाथपिण्डिक ने जेतवनाराम में

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पुष्करणी का निर्माण करवाया था।[130]

(14) मण्डप

विहार का अतीव महत्वपूर्ण अंग था। महोदय टी. डब्ल्यू रीज डेविड्स इसे अस्थायी रुप से विशेष अवसर पर बनाया गया छादन, मण्डप (शेड) मानते हैं।[131] संस्कृत शब्दार्थ कौस्तुभ में 'देवता के लिए अर्पित भवन' बताया गया है।[132] पालि में 'मण्ड' का अर्थ उच्चतम है।[133] यथा- बोधिमण्ड।

चुल्लवग्ग के 'सेनासनखन्धक' में गब्भ[134] शब्द का उल्लेख है जिसका अर्थ है कोठरी। इसका निर्माण विहार में किया जाता था। जो वर्गाकार या लम्बी होती थी। ऐसा प्रतीत होता है कि यही गब्भ शब्द कालान्तर में गर्भ गृह के रुप में प्रचलित हुआ। जो विहार में निर्मित पूजा वन्दना गृह होता था। कालान्तर में भगवान बुद्ध के बाद विहार के इसी 'गब्भ' (गर्भगृह) में भगवान बुद्ध की प्रतिमा स्थापित की जाने लगी। विहार स्थापत्य में बड़े विहार के प्रमुख द्वार के सामने आंगन में और छोटे विहारों में आंगन के पिछले भाग में 'गब्भ' का निर्माण किया जाता था।[135] श्रावस्ती के जेतवनाराम में खुदाई में जो विहारों के खण्डहर मिले हैं उनमें भी इसे स्पष्ट रुप से देखा जा सकता है।

छादन और छत

छत बनाना कब से प्रारम्भ हुआ यह भ्रम अभी तक व्याप्त है। पालि साहित्य से पता चलता है कि पहले विहारों का छादन तृणों से किया जाता था (विहारा तिण्णछदनाहोन्ति)[136] जिसके कारण उस आच्छादन से जाड़े और गर्मी से कोई सुरक्षा नहीं हो पाती थी। उस तृणछादन से विहार जाड़ों में ठंढा और गर्मी ऋतु में गर्म रहता था (सीतकाले सीता उण्हकाले उण्हा)।[137] अस्तु भगवान बुद्ध ने ठीक प्रकार से सघन रुप से तृण फैलाकर ढकने की (ओगुम्फेत्वा उल्लित्तावलित्तं कातुं)[138] अनुमति प्रदान की। महोदय टी. डब्लू. रीज डेविड्स ने ओगुम्फेति का अर्थ छत भी बतलाया है।[139]

छत निर्माण की आवश्यकता पर चुल्लवग्ग से भी प्रकाश पड़ता है। भोजनशाला (उपट्ठानशाला) में कूडा करकट और मिट्टी चूर्ण ऊपर से गिरता था (तिणचुण्णे परिपतति)[140], पानीशाला (पानीयसाला) में भी खरपतवार और धूल गिरती थी।[141] अस्तु उसे ऊपर से ओगुम्फित करने अर्थात् आच्छादित करने का कार्य प्रारम्भ हुआ।

धीरे-धीरे पांच प्रकार की छतें बनने लगीं। विनयपिटक (चुल्लवग्ग) में इन छतों का नामोल्लेख इस प्रकार प्राप्त होता है :-

1- ईंटों की छत (इट्ठका छदनं)

2- पत्थर शिलाओं से निर्मित छत (सिलाछदनं),

3- चूना मिट्टी की छत (सुधाछदनं)

4- घास-फूस की छत (तिणच्छदनं)

5- पत्तों द्वारा निर्मित छत (पण्णच्छदनं)।[142]

लिपाई-पोताई और रंगाई

विहारों को साफ सुथरा रखने के लिए लिपाई-पोताई की जाती थी। उन्हें रंगा जाता और अलंकरण किया जाता था। सबसे पहले चिकनी मिट्टी, भुंसी, गोंद और खली मिलाकर बनाये गये सुदृढ़ लेप को दीवालों पर हाथ से लगाकर बराबर किया जाता था[143] चूना मिट्टी से उनकी पोताई की जाती थी। (सुधा मत्तिका लेपनं)[144] तत्पश्चात सफेद, काले और गेरुवे रंगों मे विहारों को रंगा जाता था (विहार सेत वण्णं कालवण्णं गेरुक परिकम्मं)[145] कड़ेपन के कारण दीवाल (फरुसाय मित्तियां) से रंग छूटकर गिर जाते थे। अतः भूंसी और मिट्टी एक में सानकर (घुसपिण्ड)[146] हाथ से लगाकर धरातल को समतल तैयार किया जाता था। दीवालों (फारुसायमित्तियों)[147] और फर्शों (फारुसाय भूमिया)[148] को बराबर करके रंगा जाता था।[149] विभिन्न प्रकार की मिट्टियों - चिकनी मिट्टी (सण्डमत्तिक)[150] खली मिट्टी (कुण्डक मत्तिक)[151] केंचुए की मिट्टी (गण्डुमत्तिक)[152] से उसे चिकनाया जाता था। रंगों के स्थायित्व के लिए उनमें गोंद (इक्कास) खली (पिट्ठमद)[153] सरसों का चूरा या सरसों की खली (सांसपकुट्ट) मोम का तेल (सित्थ तेल)[154] मोम और तेल, तथा हर्रा आदि का कषाय (कसावं)[155] पकाकर मिलाया जाता था।

षड्वर्गीय भिक्षु (छब्बग्गिया भिक्खू) अपने आवासों में स्त्री-पुरुषों के चित्र बनाते थे जिन्हें देखकर लोग उनका परिहास करते थे।[156] अस्तु बुद्ध ने भिक्षुओं को विहारों में केवल माला, लता, त्रिकोणों की भालर अथवा मगर दांतों की पंक्तियां (मकर दन्तकं) और फर्श की पट्टियों (टाइल्स) आदि के चित्र (पंचवटिकं) बनाने की ही अनुमति दी।[157] वृक्षों, लताओं और त्रिकोणीय चित्रों के बनाने के लिएं भिन्न-भिन्न प्रकार की कूचियों (तूलिकाओं) का प्रयोग किया जाता था। यथा -रुक्ख तूल, लता तूल और पोटकितूल।[158] पोटकी का अर्थ एक विशेष प्रकार की घास होती है।[159] अस्तु पोटकितूलं घास की बनी हुई कूंची होती होगी।

वातायन

विहार निर्माण में स्वच्छ हवा के लिए वातायन (वातपान)[160] लगाये जाते थे। चुल्लवग्ग में तीन प्रकार के जिंगलों, वातायनों (तीणि वातपानानि) का उल्लेख इस प्रकार प्राप्त होता है:-

1. वेदिका वातपानः- वेदिका के आकार का होने के कारण वेदिका वातायन[161] या वेदिका वातायन कहा गया। पंडित राहुल सांकृत्यायन इसे जिंगला मानते हैं।[162] जबकि प्रो० उपासक इसे 'त्रिकोण जिंगला' बताते हैं।[163]

2. जालवातपान[164] :-ये जालीदार जिंगलें होते थे।

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3. सलाक वातपान [165] :–ये छड़ो वाले जिंगले होते थे।

जिंगले में पर्दे (चक्कलिक) टांगे जाते थे। और पल्ले (वातपान कवाटकं)[166] लगाये जाते थे। वर्षा की बौछारों और सूरज की सीधी किरणें से सुरक्षा के लिए जिंगलों पर छज्जे बनाये जाते थे– जिन्हें 'वातापानभिसिका' [167] कहा गया है। आकाशी प्रकाश के लिए जो झरोखा बनाया जाता था उसे 'आलोक संधि' कहते थे।[168]

प्राकार

विहारों की पशुओं आदि से सुरक्षा के लिए सुरक्षादीवाल का निर्माण किया जाने लगा। विनयपिटक से सुरक्षा दीवाल के प्रारम्भिक स्वरुप पर भी प्रकाश पड़ता है। इससे पता चलता है कि पहले भिक्षु आश्रम घिरे न होने के कारण उनमें जानवर घुस जाते और नुकसान पहुंचाते थे। अतः तीन प्रकार से सुरक्षा की व्यवस्था की गई। पहली बांस की बाढ़ (वेणु वाट) द्वारा, दूसरी कांटे की बाड़ (कण्टक वाटं) द्वारा और तीसरी खाई (परिखा)द्वारा [169] इतना होने पर भी फाटक (कोट्ठक)[170] न होने के कारण पशु घुस आते थे। इसलिए दो पल्लों वाला फाटक लगाया गया (यमक कवाट तोरण)।[171] फाटक का यह प्रारम्भिक रुप था फाटक (प्रचलित फटका) के दो पल्ले होते थे, ये पल्ले एक दूसरे को काटती हुई लकड़ी के लट्ठों के बने होते थे। जिन्हें 'पलिघा' (पलिघं)[172] कहते थे। कालान्तर में ईटों की (इट्ठका पाकार) पत्थरों की (सिलापाकार) और लकड़ी की सुरक्षा दीवाल (दारुपाकार) का निर्माण किया गया।[173]

चौखट-कपाट और उसकी सामग्री

फाटक के लिए तोरण और कोट्ठक शब्दों का प्रयोग हुआ है। कोट्ठक का विस्तृत विवेचन ऊपर किया जा चुका है। विहार में सुरक्षा के लिये दरवाजों, और किंवाड़ों को प्रयोग किया जाता था। यह आश्चर्य जनक है कि चुल्लवग्ग में इन दरवाजों, किवाड़ों और उनसे सम्बन्धित सामग्री का जो विशद विवरण प्राप्त होता है, वह अन्यत्र दुर्लभ है। यहां उनसे संबंधित कुछ प्राप्त पारिभाषिक शब्दों पर ही प्रकाश डाला गया है।

कवाट (किंवाड़) पहले विहार में किवाड़ (कवाट)[174] नहीं होते थे जिससे बिच्छू और खनखजूर (विच्छिकापि सतपदियों पि) घुस जाते थे। अतः किवाड़ लगाने की अनुमति भगवान बुद्ध ने प्रदान की। किवाड़ों को दीवालों में छेद करके रस्सी से बांधा जाता था। जिससे चुहे आदि घुस आते थे और रस्सी सड-गल जाने पर किंवाड़ गिर पड़ते थे। अस्तु दरवाजा (पिट्ठसंघाट)[175] लगाया गया। दरवाजे या चौखट के निचले भाग, देहरी को 'उदुक्खलिक' और ऊपरी भाग उतरंग को 'उत्तरपासक' कहते थे।[176] उदुक्खलिक को प्रो॰ सी॰एस॰ उपासक किंवाड़ के निचले भाग की चूर फंसाने के लिये लगायी जाने वाली छेदयुक्त लकड़ी मानते हैं।[177] इस समय भी गांवो में इसका प्रयोग किया जाता है। जिसे गुल्ली या गुलिया कहते हैं। उत्तरपासक के विषय में डॉ॰ उपासक यह मानते है कि यह दरवाजे के ऊपरी भाग का वह पटरा था जिसमें किंवाड़ को रोंकने के लिए नीचे की तरह छेद बनाया जाता था।[178] इस समय इसे 'पटाव' कहते हैं।

आविच्छनच्छिदं [179]

डॉ॰ सी॰ एस॰ उपासक के अनुसार यह जंजीर लगाने का छेद था।[180]

आविच्छनरज्जू [181]

डॉ॰ उपासक के अनुसा यह रस्सी होती थी जिसे खींचकर किवाड़ खोला जाता था।[182]

भित्तिखिल [183]

भित्ति (दीवाल) में लगाई गई कील (खिल)

खिल [184] –कील

अग्गलवट्टकं [185]

महापंडित राहुल सांकृत्यायन इसे जंजीर या अर्गला मानते हैं।[186] परन्तु डा. उपासक इसे जंजीर लगाने की कुंडी मानते हैं।[187]

नागदन्तक [188]

हाथी दांत की बनी हुई खूंटी[189] थी।

कपिसीसक [190]

महामना राहुल सांकृत्यायन के अनुसार यह सिटकनी लगाने का छेद था।[191] महापरिनिब्बान सुत्तं में 'कपिसीस' शब्द का प्रयोग खूँटी के अर्थ में हुआ है।[192] जो बन्दर के सिर की भांति बनी होती थी। इसी कारण इसे कपिसीसक कहा गया।

सूचिक [193]

डा. उपासक इसे सिटकनी मानते हैं।[194]

घटिक [195]

त्रिपिटकाचार्य राहुल सांकृत्यायन के अनुसार यह बेलन होता था जिसे किंवाड़ों को मजबूत बन्द रखने के लिए दरवाजे में अन्दर की ओर लगाया जाता था।[196] इस समय भी इसका प्रयोग कहीं कहीं प्रचलित हैं।

ताड़ा [197]

ताला ही था। चुल्लवग्ग से ज्ञात होता है कि विहार में लोहे के ताले, लकड़ी के ताले और सींग के बने ताले लगाये जाते थे (तीणिताड़ानि लोहताड़ं कट्टताड़ं विसाणताड़ं)।[198]

ताड़च्छिद्दं [199]

ताले में चाभी लगाने के लिए बनाया गया छेद।

यन्तकं सूचिकं[200] –ताला –चाभी

विहार दान अथवा सामूहिक स्वामित्व की अवधारणा

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धनी मानी उपासक उपासिकाएं विहारों का निर्माण करवा कर भिक्षुओं को दान करतीं थी। विशेषता यह थी कि विहार का दान किसी एक भिक्षु के लिए भगवान बुद्ध द्वारा निषिद्ध कर दिया गया था। राजगृह के सेठ ने सबसे पहले साठ विहार बनवाकर जब भगवान बुद्ध से उनको दान देने के विषय में पूंछा, उस समय तथागत बुद्ध ने उससे कहा, हे सेठ! इन साठों विहारों को तीनों कालो–भूत, वर्तमान और भविष्य के चारों दिशाओं के भिक्षुसंघ (चातुणददिस्स संघस्स) के लिए दान करो।[201]

इसी प्रकार श्रावस्ती में जब श्रेष्ठी अनाथपिण्डिक ने जेतवन विहार का निर्माण करवाकर बुद्ध को दान करना चाहा था, उस समय भी तथागत ने सेठ से कहा था 'गृहपति! जेतवन (विहार) को तीनों कालों के आगत अनागत चातुर्दिश संघ के लिए दान करो'– "त्वं गहपति, जेतवनं आगतानागतस्स चातुद्दिस्स संघस्स पतिट्ठपेही"[202] विहार, संघ सम्पत्ति थी। इसीलिए न तो उसे किसी को दिया जा सकता था (अविस्सज्जिय)[203] और न उसका विभाजन ही हो सकता था (अवेभंगिय)।[204]

विहार–दान का विशेष महत्व था। इसीलिए विहार दान को अग्रदान कहा गया (विहारदानं संघस्स अग्गं बुद्धेन वण्णितं)[205] इससे यह पता चलता है कि महामानव बुद्ध ने अब से दो हजार पांच सौ वर्षों से भी अधिक पहले व्यक्तिगत सम्पत्ति के अधिकार के स्थान पर सामूहिक अधिकार के महत्व की प्रतिष्ठापना की थी जिसके महत्व को विश्व के अन्य भूभागों के लोग शताब्दियों बाद जान सके। वस्तुतः सम्पत्ति से ही राग–द्वेष की उत्पत्ति होती है जो ध्यान और धर्म साधना में बाधक हैं।

इस प्रकार चुल्लवग्ग से बुद्व विहार की आवश्यकता, महत्व, स्थल–चयन, वास्तुज्ञ और नवकर्मिक, निर्माण–सामग्री, प्रारम्भिक विहार, विहार के अंग, सुरक्षा–प्राकार और तोरण निर्माण के विषय में विपुल विवरण प्राप्त होता है। द्वार, किंवाड़ और उसमें प्रयुक्त होने वाली सामग्री का जो वर्णन चुल्लवग्ग में प्राप्त होता है, वह वस्तुतः अन्यत्र दुर्लभ है। प्राचीन भारत में बुद्ध द्वारा स्थापित, विहारों की दान–परम्परा और उनपर सामूहिक स्वामित्व की परिपाटी कदाचित् विश्व की अभूतपूर्व और अद्वितीय आर्थिक स्थापना थी।

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35– **चुल्ल,** 244/10

36– **वही,** 246/3

37– **विनय,** हि.अ., पृ.सं. 456, टिप्पणी– यह उल्लेखनीय एवं विचारणीय है कि यह लेप मजबूती के लिए किया जाता था लेकिन राख में बहुत अधिक मजबूती नहीं होती। अस्तु जब तक इसे किसी विशेष प्रकार की राख न माना जाय– जैसे आजकल पक्के ईंटों को पीसकर राखी तैयारी की जाती है, तब तक उनका यह मत स्वीकार करना समीचीन नहीं है। उत्तर भारत के गांवों में इस समय भी गोबर और चिकनी मिट्टी को पानी में गीला करके कई दिनों तक उसे रखने के बाद मजबूती और चिकनाने के लिए एक लेप तैयार किया जाता है जिसे 'फेनिया' कहा जाता है। अस्तु यह 'फेनिया' बुद्ध युगीन "उद्दसुधा" लेप हो सकता है।

38– **चुल्ल,** 244/12

39– **वही,** 254/1,3

40– **पा. इं.डी.** पृ.सं. 250

41– **महापरिनिब्बान सुत्तं,** पृ.सं. 41

42– अशोक का सातवां स्तम्भ अभिलेख, पंक्ति 32

43– **चुल्ल,** 240/9–10

44– **वही,** 253/15–19

45– **विनय** 'हि.अ.' पृ.सं.,457

46– **उपासक,** डि.अ.बु.मो.ट. पृ.सं. 145

47– **चुल्ल,** 247/24–27

48– टिप्पणी– यह विचार भन्ते के. चन्द रतन, पालि,प्राध्यापक, लखनऊ विश्वविद्यालय ने दिया है, एतदर्थ उनका आभारी हूँ।

49– **पालि इंग्लिस डिक्शनरी,** पृ.सं. 436

50– इस जानकारी के लिए भिक्षु, के० चन्द रतन के प्रति अभारी हूँ।

51– **चुल्ल,** पृ.324/22,2–3: 339/19,20: 344/3,4

52– उपासक वहीं, **डि.अ.बु. मो.ट.,** पृ.सं. 75

53– **चुल्ल,** 245/20,24

54– पाण्डेय, **हिस्टॉरिकल एण्ड लिटरेरी इंसकृप्शंस,** पृ.सं. 2

55– **विनय** , हि.अ., पृ.सं. 458

56– **चुल्ल,** 248/16

57– **वही,** 248/17

58– **वही,** 210/12–19

59– **वही,** 210/21:212/7:244/14–25

60– **वही,** 245/17

61– **चुल्ल,** 245/20–21

62– **वही,** 245/22–24

63– **विनय** , हि.अ.,पृ.सं. 456

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64– **चुल्ल**, पृ.सं. 246–47

65– उपासक, **हि.अ.बु.मो.ट.** , पृ.सं. 46

66– **चुल्ल**, 253/16

67– **बुद्धिस्ट मा.मो. इण्डिया**, पृ.सं. 60

68– **चुल्ल**, 248/2

69– **वही**, 248/1–1 2

70– **वही**, 209/23 : 248/1

71– **विनय** , हि.अ.पृ. 462

72– **चुल्ल**, 253/16

73– **उपासक,** डि.अ.बु.मो.ट., पृ.सं. 66

74– **विनय,** हि.अ., पृ.सं. 462

75– **चुल्ल,** 231/21

76– **विनय,** हि.अ., पृ.सं. 447; महामना राहुल सांकृत्यायन, वच्चकूप को सन्डास मानते हैं।

77– **चुल्ल,** 231/17; राहुल सांकृत्यायन इसे नाली मानते हैं (विनय.हि.अ.पृ. 447)

78– **चुल्ल,** 231/20

79– **वही,**231/18 : यह खजूर या ताड़ के पत्ते के डंठल की कूची हो सकती है

80– **वही,** 231/13

81– **वही,** 231/14

82– **वही,** 231/26

83– **चुल्ल,** 231/22–23

84– **विनय,** हि.अ., पृ.सं. 429

85– **उपासक, डि.अ.बु.मो.ट.,** पृ.सं. 85

86– **चुल्ल,** 208/27

87– **वही,** 209/1–13

टिपपणीः वर्तमान भारतीय बौद्ध भिक्षु संघ के अध्यक्ष महास्थविर आनन्द मित्त महाथेर, त्रिपिटक वागीस ने लखनऊ वर्षावास (1970) के समय लम्बाई चौड़ाई बतलाने के साथ–साथ यह भी बतलाया था कि चंकम की लम्बाई चौड़ाई का डगों (कदमों)से विशेष सम्बन्ध था।

88– **चुल्ल,** 211/20

89– **वही,** 212/5

90– उपासक, **डि.अ.बु.मो.ट.,** पृ.सं. 42–43

91– **चुल्ल,** 211/2

92– **वही,** 211/26

93– **वही,** 212/2,3

94– **वही,** 212/4–10

95– **वही,** 212/4 12,14

96– **वही,** 212/16

97– **वही,** 212/18

98– **वही,** 247/56

99– **वही,** 247/56

100– **वही,** 247/6

101– **वही,** 247/14

102– **वही,** 247/14

103– **विनय,** हि.अ., पृ.सं. 429–30

104– **पा.इं.डि.** , पृ.सं. 278

105– उपासक, **डि.अ.बु.मो.ट.,** पृ.सं. 98

106– **चुल्ल,** 209/19

107– **वही,** 209/21

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108– **वही,** 209/23

119 **वही,** 210/1

110– **वही,** 209/25

111– **वही,** 209/21,22

112– **वही,** 210/3–4

113– **वही,** 210/4

114– **वही,** 210/10

115– **वही,** 210/12

116– **वही,** 210/7

117– **वही,** 210/8

118– **वही,** 211/11,14

119– **वही,** 211/8–15

120– उपासक, **डि.अ.बु.मो.ट.,** पृ.सं. 100

121– **चुल्ल,** 212/26–27

122– **विनय,** हि.अ., पृ.सं.433

123– उपासक, **डि.अ.बु.मो.ट.,** पृ.सं. 99

124– **चुल्ल,** 212/19

125– **वही,** 212/19–20

126– **वही,** 212/21–24

128– **वही,** 212/24

128– **वही,** 212/25

129– **वही,** 253/19

130– **पा.इं.डि., पृ.सं.** 516

131– **संस्कृत शब्दार्थ कौस्तुभ,** पृ.सं. 852–53

132– **बुद्धिस्ट हाइब्रिड संस्कृत ग्रामर एण्ड डिक्शनरी,** वा॰ पृ.सं. 415

133– **चुल्ल,** 245/20–21

134– **वही,** 245/23–24

135– **वही,** 241/12

136– **वही,** 241/12

137– **वही,** 241/13

138– **पा.इं.डि.,** पृ.सं. 164

149– **चुल्ल,** 246/24–25; 247/21

140– **वही,** 247/11

141– **वही,** 248/25

142– **वही,** 244/22–25

143– **वही,** 248/22–23

144– वही, 244/14

145– **वही,** 244/21 :245/2

146– **वही,** 244/17–18

147– **वही,** 244/22

148– **वही,** 245/4

159– **वही,** 244/19

150– **वही,** 244/24

151– **वही,** 245/5

152– **वही,** 244/20

153– **वही,** 245/1

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154– **वही**, 244–45

155– **वही**, 245/6–8

156– **वही**, 245/10

157– **वही**, 243/17–18

158 **पालि.** **इ्.डि.**, पृ.सं. 474

160– **वही**, 241/15

161– **वही**, 241/15

162– **विनय** हि.अ., पृ.सं. 452

163– उपासक **डि.अ.बु.मो.ट.** , पृ.सं. 207

164– **चुल्ल**, 241/16

165– **वही**, 241/16

166– **वही**, 241/19

167– **वही**, 241/19

168– **वही**, 268/18

169– **वही**, 248/15

170– **वही**, 248/16

171– **वही**, 248/16–17

172– **वही**, 248/17

173– **वही**, 247/16–17

174– **वही**, 241/4 :247/20

175– **वही**, 241/4: 247/20

176– **वही**, 241/4 : 247/20

177– उपासक, **डि.अ.बु.मो.ट.**, पृ.सं. 43

178– **वही**, पृ. सं. 40

179– **चुल्ल**, 241/5 : 247/21

180– उपासक, **डि.अ.बु.मो.ट.**, पृ.सं. 34

181– **चुल्ल**, 241/5 : 247/20

182– उपासक, **डि.अ.बु.मो.ट.**, पृ.सं. 34

183– **चुल्ल**, 246/10

184– **वही**, 246/10

185– **वही**, 241/7; 247/20

186– **विनय** , हि.अ., पृ.सं. 252

187– उपासक **डि.अ.बु.मो.ट.** पृ.सं. 2

188– **चुल्ल**, 246/10

189– **पा.इं.डि.** , पृ.सं. 349

190– **चुल्ल**, 241/7; 247/20

191– **विनय** , हि.अ., पृ.सं. 452

192– **महापरिनिब्बान सुत्तं**, पृ.सं. 127 (भारतीय बौद्ध शिक्षा परिषद, 1981)

193– **चुल्ल**, 241/7; 247/20

194– **डि.अ.बु.मो.ट.** , पृ.सं. 240

195– **चुल्ल**, 241/7; 247/20

196– **विनय** , हि.अ., पृ.सं. 452

197– **चुल्ल**,241/9

198– **वही**, 241/9–10

199– **वही**, 241/9; 247/21

200– **वही**,241/11

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201– **वही**,240/9–11

202– **वही**,259/11–12

203– **वही**, 166/13

204– **वही**, 168/1 दृष्टव्य : उपासक, **डि.अ.बु.मो.ट.**, पृ. सं. 205

205– **चुल्ल**,259/19

डॉ० अंगने लाल
प्राचीन भारतीय इतिहास एवं पुरातत्व विभाग,
लखनऊ विश्वविद्यालय, लखनऊ

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Authors Of The O.C.P.

R.C. Gaur

Mainly two claims have been put forward to identify the authors of the O.C.P. culture: namely, the refugee or late Harappans[1] (Ghosh, 1964) and the indigenous people[2] of the Ganga-Yamuna Doab. Lal's supposition that the O.C.P. was linked with the copper hoards[3] was more or less confirmed by the excavations at Saipai[4]. A hooked spear-head and harpoon of the copper hoards group were found here during the course of excavation in close association with an O.C.P. deposit, the same site having earlier yielded a large copper hoard including an anthropomorphic figure and a hooked spearhead. Thus the claim for the O.C.P. will also be applicable to the copper hoards.

The extensive explorations in Punjab, Haryana, Rajasthan and the Doab and excavations of some sites have brought new evidences to light which apparently do not substantiate any of the two views. The first has lost ground since neither the Copper hoard nor the O.C.P. complex as a whole has close affinity with the Harappan deposits[5] though some sings of influence are discernible. The general consensus of opinion though suports the hypothesis of indigenous origin, it lacks firm evidence. The O.C.P. complex and associated copper hoards are too advanced to admit the possibility of independent origin in the Doab. There is neither evidence of a preceding culture to inspire its growth nor any stratigraphical evidence of evolution. Therefore, we have to look elsewhere for its source.

We may first try to trace any foreign trait in the Doab complex itself which may provide a clue to the solution. The entire.O.C.P. complex of the Doab may be divided into three groups viz:

(i) genuine O.C.P sites: such as Atranjikhera, Lal Qila, Ahichchhatra, Saipai etc.

(ii) O.C.P sites with Harappan influence: such as Bahadarabad, Ambkheri etc.

(iii) Harappan sites with O.C.P. influence: such as Alamgirpur, Bargaon etc.

The sites of group (iii) are alleged to be Harappans[6] though major distinguishing features of the Harappan civilization such as big buildings, seals, human figurines etc. are notably missing. On the other hand some distinctive traits of the O.C.P deposit including several pottery types, painting traditions, incised decorations are present, At Bargaon the Harappan traits survive along with incised designs on both the surfaces of the pottery resembling those found in Kalibangan I[7]. The situation at the sites of group (ii) particularly at Ambkheri[8] is rather different. Here while Harappan traits are found, though very limited, the tradition of incising the pottery, a common feature found at the sites of group (i) is unknown, It has been observed that while the sites

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near the Punjab border in U.P. also include pottery shapes of Harappan derivation or influence, those lying in eastern part of the Doab in the Districts of Bulandshahar, Etawah, Etah etc. yield no such shapes. Thus there is no genuine Harappan settlement in the Doab area, and Alamgirpur may be treated as an eastern trade-post where goods were brought from the Western Harappan zone for sale to the people living in the Doab area.

Outside the Doab, Bara in the Punjab at a distance of 8 Km. from Ropar, presents an admixture of various regional elements producing a typical set of pottery. Later on when the Bara people came in contact with the Harappans, their integrated tradition moved down stream in Jullundur & Ludhiana Districts as well as upto Sanghol and Chandigarh.

The picture is slightly different in the Drsadvati and old Yamuna Valleys. The excavations at Siswal[9] on the left bank of ancient Drsadvati (Chautang), 26 Km. to the West of Hissar and Mitathal[10] near Bhiwani indicate that the pre- Harappan traditions had a long life in the region which continued even after the downfall of the Harappans as is evident from the presence of Bara and cemetery 'H' traits which survived also with Siswal, a tradition in the later days.

Another important site is Sothi[11] near the subdivisional town of Nohar. A careful examination[12] has shown that the Sothi complex including pottery types, incised decorations and paintings has more affinity with the deposits of the O.C.P. in the Doab than that of Kalibangan I. while Sothi, Lal Qila and Atranjikhera share a common trandition of painting, the Kailibangan tradition looks slightly different perhaps due to regional variation. However, there appears a common link among all these sites. In each case the painting is mainly confined to the upper part of the pot and the motifs more or less are common atleast in their spirit.

It may be pointed here that while Sothi is devoid of Harappan influence, the pre-Harappan Kalibangan I seems influenced by the Harappan traditions. This should not cause any surprise in the light of the evidences available from the Indus valley sites in Pakistan. Chronologically Kot Diji[13] and Amri[14] settlements appear earlier than the Kalibangan I. The Kot Diji pre-Harappan level begins in abut 2700 B.C. on the basis of a series of C-14 measurements. This date corresponds well with the early phase of Amri. According to this estimate Kalibangan I may be equated to the middle or later phase of the pre-Harappan Kot Diji which might have begun around 2350 B.C. By this time the Harappans had already established at Mohenjo Daro and Chanhu Daro and at several ofter places. Obviously then the Kalibangan I people could not escape the Harappan influence. Therefore, though Kalibangan I lies below the Harappan occupation, it is virtually contemporaneous to the Harappan culture and is not pre- Harappan in the chronological sense. Another noteworthy site in Pakistan is Saraikhola which is situated on the eastern bank of the river Indus at a distance of 8 Km. from Mohenjo Daro. Period II of this site which immediately follows its Neolithic period I without any break, yielded interesting evidences of pottery and antiquities which along with those found at Amri and Kot Diji appear nearer to the deposit of Lal Qila. More or less similar evidence came from period II at Gumla[15] in the Gomal valley.

The above assessment of the situation brings a clear impression that the O.C.P. of the Doab and the pre-Harappan deposits of Indus vallley are closely associated and belong to the same stock. This may suggest that sometime around 2350 B.C. a sizeable population of the pre-Harappans moved towards the east as far as the central Doab. Perhaps the Harappan penetration in the Indus vallley forced a sizeable population of the pre -Harappans to move out of the region. Those who were left behing could not escape the Harappan influence, as is evidenced at Kalibangan I.

Further advancement of the Harappans towards the east in the Sarasvati valley would have forced some of the earlier settlers once again to leave the area towards the east, perhaps with certain Harappan traits. The Harappan penetration in the Sutlej region and beyond it perhaps took place around 1750 B.C. When the Harappan civilization was declining. By this time the O.C.P. using people of the Doab and the Harappans came in contact on the borders of Punjab and U.P. and both borrowed from each other their traits. The process continued atleast till the time when cemetery 'H' People emerged on the scene and perhaps a few more people. These external factors were mainly responsible for the

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regional variations in the O.C.P complex. Therefore, we have various pottery traditions like those found at Bara[16], Bargaon, Mitathal, Siswal, Lal Qila etc. When any such pottery remained well preserved and unexposed, it maintained its characteristic features including paintings and incised motifs. One may get perplexed to find the identical shapes at Atranjikhere, Saipai and Lal Qila apparently in two different types of ceramics. While the pottery from the first two sites appears unsophisticated that of Lal Qila[17] looks a refined lot. The only explanation which can be put forward is that while the former lot belongs to secondary deposits subjected to some sort of water logging, the latter was found in site belonging to a proper habitational area. The hypothesis that the O.C.P. deposits were formed on acoount of wind activity[18] does not seem convincing. This postulation is primarily based on O.C.P.'s random distribution as found in the sections. But how this theory can be applicable to Atranjikhera deposit where by and large the pottery deposit is not sporadic but quite thick, though of secondary nature.

Recent excavations and explorations by Jagatpati Joshi[19] have further proved the thesis of regional variation. The excavations at Bhagwanpura in District Kurukshetra of Haryana have brought to light interesting pottery complex in period I A which is comparable to those found at Bara, Bahadarabad, Atranjikhera, Siswal II B Mitathal II B, Daulatpur and Raja Karan ka Qila. This shows at best an amalgum of several pottery groups, Likewise at Dadheri in District Ludhiyana of Punjab the pre-Harappan traditions survive along with so called late Harappan traits* in period I.A.

The Harappan contact of the O.C.P. is further proved by the presence of an anthropomorphic figure (?) in an Harappan level at Lothal[20] in phase IV dated 1900 B.C. by a C-14 measurement. It is noteworthy that Ganeshwar[21] in District sikar of Rajasthan has yielded for the first time maximum number of copper celts numbering 58. Though copper tools or objects were found earlier from several other protohistoric sites of Rajasthan spread in a wide area and in different cultural context, Ganeswar took lead over all and appears to be a factory site. Like several other tool groups, the Copper hoard tools perhaps also originated some where in Rajasthan. Since there is no copper mines in U.P. and the copper belt was then perhaps under the control of the Harappans or other local peoples of Rajasthan, it was not easy for the O.C.P. people to procure the desired tools frequently. Therefore, they kept their tools in hoards at a place of satety to use them on specific occasions or in time of emergency.

Very interesting evidence[22] regarding the original home of the O.C.P. people, though indirectly, has come through the study of the remains of the agricultural and forest products belonging to the O.C.P. period of Atranjkhera. According to the late professor K.A. Chowdhury who made the study, the O.C.P. people of Atranjikhera cultivated at the site barley (*Hordeum vulgare L.*), rice (*Oryza sativa L.*), gram (*Cicer arietinum L.*) and Khesari (*Lathyrus sativus L.*) and used chir (*Pinus rox-burghii*). Sissoo (*Dalbergia sisoo*), sal (*Shorea rolusta*) and babul (*Acacia nilotica L. Del.*) Out of the four crops two viz. barley and gram and among the wood chir came from the North-Western part of Indo-Pak region. Since the barley of Atranjikhera, a six rowed hulled variety, is similar to that found at Harappa[23], it appear that the O.C.P. people brought with them the seeds of barley and grams from the upper Indus region and collected the Chir wood from the nearby mountainous terrain probably for incense burning.

On the basis of above evidences we can say that most probably the authors of the O.C.P. originally belonged to the stock of the pre-Harappan people of the Indus valley, though chronologically[24] in the Doab they were not only contemporary with the Harappans but survived them by a few centuries.**

* The word late Harappan is quite vague and speculative. In the opinion of the writer of this paper this term should be used only for those pottery types which apparently look as degenerate or derivative forms of the known Harappan types.

** The thermoluminiscent dating of the twelve sherds from Atranjikhera, Lal Qila, Jhinjhina and Nasirpur ditermined by the Archaeological Research laboratory at Oxford places the O.C.P. culture broadly in the first half of the 2nd millennium B.C. The mean dates of the four sites are: Atranjikhera: 1688 B.C.; Lala Qila: 1880 B.C.; Jhinjhina 2070 B.C. and Nasirpur 1340 B.C. In addition to this the O.C.P. at Jodhpura has been placed between 2200-2500 B.C. on the basis of C-14 determinatios.[21]

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NOTES

Interesting Terracottas from North India

The terracotta art was a thriving industry in north India probably from the Mauryan times or earlier to the 8th-9th century A.D. Each centre has its own technique and idioms but Mother Goddess invariably dominates this art.

A very large number of female busts and figurines have been found at Mathurā which was undoubtedly a great centre of the Mother Goddess cult. Her devotees embellished her in a variety of ways recalling the existing tradition of *'devi śriṇgār'*. The names and roles of various goddesses represented by the figurines, however, remain elusive. Here I propose to discuss some terracotta specimens of Mathurā.

On a plaque from Mathurā (Museum No. 59.2748) (Pl.1) a lady is seen with her head slightly bent forward towards the left. She has well formed eyes,nose and lips. Her breasts, hands and legs are fleshy and lack elements of plasticity. The legs are stiff and appear to be in the Kuṣāṇa style. The hair of the female is parted from the middle and wound up on three long braids hanging on either side of her head. She puts on a round ear-ornament, a torque with a *dholak* shaped pendant flanked by a flower, bracelets and a three stringed girdle from the middle of which hangs an ornamental paṭkā. She grasps a fruit in her lowered right hand palm; the letf hand rests on the hip. There runs a border of tiny punched circlets along the rim of the plaque. The feet part of the figure is lost. It is assignable to the 1st century B.C.or early 1st century A.D.

A fragmentary plaque from Mathurā (Pl.108) Museum no. 59-4746) preserves the legs of a tall female resting on an ornamental cushion. She puts on *sārī*, perhaps a striped one, a fold of which is visible on the right side, and three stinged anklets. The distinct depiction of the foot nails is a feature worth notice. Her surviving right hand palm holds a fruit. On her thighs hang bell like tassels originating from the girdle, now missing. These are similar to the ones seen on the well known oxford figurine[1]. Near her left leg stands a dwarf attendant holding a basket containing fruits in his left upraised hand; the right lifted hand holds a peacock fan. This piece is assignable to the early phase of the 1st century A.D.

In the collection of the Allahabad Museum there is a superbly mould made female figurine with splayed legs resting on a lotus flower from Kauśāmbī. She has an elaborate headgear on which is pinned the usual five symbols and palm frondsale indicative of her divine role. The fully blown lotus flower associates her with Śri or Lakṣhmi. She holds a fruit in her lowered right hand.[2]

It is interesting to observe that in all three specimens described above, the female holds a fruit, invariably in her right hand, indicating a specific concept.

According to the *Matsya Purāṇa,* the goddess *Śrī* is associated with the *'bilva tree'* and 'fruit'. Moti Chandra has pointed out the relevence of the fruit with *Śrī* and Lakṣmi[3]. We may therefore conclude that the females on the mould made plaques represent Goddess *Śrī* holding a *bilva* fruit.

In this context I may also refer to a fragment of a ringstone discovered by Y. D. Sharma at Rupar in a level assignable to the period 600-200 B.C. Here a priest (?) seated outside a hut is offering a ball like object to a female devotee. Behind the hut there stands a nude standing female figure with splayed feet. Could the round object of offer be accepted as '*bilva*' fruit ?

Mention may also be made of some plaques depicting dwarf attendants holding basket and fans. One example is in Mathurā Museum and the other in the Allahabad Museum. The Allahabad piece from Ahichchatrā shows a dwarf attendant holding a fan of peacock feathers in his right hand and a baskets filled with fruits in the left one[4]

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Offerings were variously made to the deities. The upper part of a plaque, believed to be hailing from Kauśāmbī and datable to the 1st century B.C. preserves two female busts. The female on the right holds a circular framed palm leaf fan. In her left hand she holds a basket or a metal container with a stand filled with *chapatis* and carrots [5]. The dress of both the figures is similar and both probably represent attendants of a deity.

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Photo courtesy - American Institute of Indian Studies, Vārānasī

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A Unique Terracotta Head from Sanchānkoṭa

Indian terracotta art is very rich and unique in its delicate modelling, realistic representation and artistic delineation of myriad events, stories and saga of historic happenings[1] that are still alive in human memory and as such, are constant source of inspiration and inner perception. A unique terracotta head found at Sanchankota is in itself a saga, an epic and a jewel of Indian terracotta art. It represents an historic event that shook the very foundation of the Asokan empire, and throws welcome light on the courtly life of that age.

Before we dwell upon the saga behind the artistic modelling of this fine terracotta head, let us have a look at the different aspects and important features of the same in order to assess its uniqueness in the rich repertoire of the Indian terracotta art.

Male Terracotta Head with goozed eyes

Size : 9.5 x 9.5 cm.
Clour : Brown red,
Provenance : Sanchānkoṭa mound (distt. Unnao)
Period : 4-5th cent. A.D.

Description

Apparently, this is a male head. Its hair are parted from the middle and obviously well-combed. Beautiful curls and ringlets are formed on both the sides of the temple and the forehead. This kind of coiffure evidently becomes to a Prince and not to a commoner. Truncated earlobes, without any ornaments, do suggest a male head. Moreover, long ears are also a sign of great men *(Mahāpuruṣa Lakṣaṇa).*

Arched eye brows and high ridged nose (with one nostril mutilated) are in accordance with classical norms of masculine beauty of the Aryan stock. Slightly thick lower lip and subdued chin add to the stoic innocence of the serene ionian face in spite of the fact that both the eyes are goozed and the eye ball is suspended with a vein on both the cheeks. The calm and the disenchanted smile that descends on the lips and reflects on the face in the subtle outcome of the inner pulsating contentment

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oozing out of the hollowed eyes. Could the modest clay be better transformed with the play of fingers into such a touching and heart rending depiction of one's suffering with utmost grace and graciousness?

and the young prince exiled. He took her orders without demur and malice, and underwent the suffering with grace and fortitude appropriate to a valiant and righteous prince.[4] We find the same saga so faithfully represented in this unique terracotta head of the Gupta period.

The Saga

The saga that comes to one's mind (behind the depiction of the heinous act of goozing one's eyes) pertains to *Kuṇāla* and *Tiṣyarakṣhitā*. It is stated in the ancient texts -both Buddhist and Brahmanical-that during the last years of his reign Asoka, the great, married a young lady soon after the demise of his beloved queen Asandhimitrā.[2] Kuṇāla, the son of Asoka's second queen Padmavati, was very noble, pious and righteous Prince. He had very beautiful and attractive eyes[3]. Tiṣyarakṣhitā, the young queen, fell in love with her step-son Kunala and made amorous and lascivious parleys which be stoutly yet politely rejected. Mortified and insulted Tisyarakshita ordained his eyes to be goozed

A famous Hindi poet. Sohan Lal Dwivedi, has given a very graphic description of that historical event in the following verse:

'क्रूर नियति ने ली निकाल अंबुज–सी आँखें
उड़े न ऊपर प्राण, रह गई कँपती पाँखें।
उन आँखों की कथा, व्यथा बनकर मँडराई,
एक अघोर वेदना बन प्राणों में छाई।'[5]

(The cruel Providence got the lotus eyes goozed,
what lingers is the poor soul and the fluttering eye-lids.
The saga of those eyes is nothing but the tale of woe.
That howers like endless gloom enveloping the mind
and spirit.)

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प्रतिहार शासकों के ताम्रपत्रों में भगवती

प्रतिहार नरेश भोजदेव से प्राचीन भारतीय इतिहास एवं कला के विद्वान सुपरिचित हैं। इसी शक्तिशाली नरेश ने आदि वराह नामक सिक्के चलाये थे, जिन पर विष्णु के 'आदि वराह' स्वरुप का अंकन उपलब्ध है। भोजदेव का विक्रम संवत् 900 का एक ताम्र–पत्र राजस्थान के नागौर जिले

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में 'डीडवाना' ग्राम के पास दौलतपुर से मिला था, जो आजकल राजकीय संग्रहालय, अजमेर में सुरक्षित है।[1] यहां उसके पितामह नागभट द्वितीय द्वारा स्वविषय डेण्ड्वापाक (आधुनिक डीडवाना) के शिवा (आधुनिक शिवा) ग्राम की अग्रहार–भूमि के दानादि का उल्लेख यह सिद्ध करता है कि नागभट द्वितीय का भी आधिपत्य राजस्थान के इस भूभाग में स्वीकार किया जाता था।

प्रतिहार शासक नागभट द्वितीय के समय का विक्रम संवत् 872 का एक लेख जोधपुर के पास 'बुचकला[2] ग्राम के बाहर खण्डित विष्णु मंदिर के स्तम्भ पर उत्कीर्ण है जो समकालीन है। अभी हाल ही में जयपुर जिले के बधाल (दिल्ली–रींगस–फूलेरा रेलवे लाइन पर रींगस से अगला स्टेशन) नामक स्थान से विक्रम संवत् 872 का एक ताम्रपत्र मिला था जो आजकल राजस्थान राज्य के पुरातत्व व संग्रहालय विभाग, जयपुर में सुरक्षित है।[3] इसकी ऊँचाई 65 से० मी० और चौड़ाई 50 से० मी० है। ताम्रपत्र के एक छोर पर तख्ती के आकार की ताम्र–मुद्रा ढाल कर मूल ताम्रपत्र के साथ जोड़ दी गयी है। इस मुद्रा पर आठ पंक्तियों में प्रतिहार शासकों की वंशावलि (नागभट तक) लगभग 15 से० मी० स्थान पर वर्णित है और सबसे ऊपरी भाग पर देवी की लघ्वाकृति बनी है, जिसने 7 से० मी० मात्र स्थान ही घेरा है। मुद्रा के लेख में परम्परागत शैली में देवराज को **परम वैष्णव,** उसके पुत्र वत्सराज को परम माहेश्वर व उसके पुत्र महाराज नागभट को **परम भगवती भक्त** कहा गया है। इस ताम्रपत्र के मूल लेख में भी नागभट को **परम भगवती भक्त** की संज्ञा दी गयी है (ताम्र–पत्र पंक्ति 4)। यहां भगवती की पहचान करना आवश्यक है।

नागभट द्वितीय के बधाल से प्राप्त इस ताम्रपत्र की मुद्रा पर प्रस्तुत देवी की आकृति को देखने से अनायास ही **'भगवती'** का स्वरुप स्पष्ट हो जाता है अर्थात् जटाधारिणी देवी स्थानकावस्था में हैं, उनके ऊपर के वाम हस्त में घंटा, दाहिने ऊपर के हाथ में त्रिशूल, वामवर्ती नीचे के हाथ में कमण्डलु व दाहिने नीचे के हाथ में अक्ष–सूत्र हैं। देवी के पैरों के पास एक–एक सिंह दोनों ओर बने हैं। अतः यह देवी दुर्गा का अंकन है। दो सिंहों की विद्यमानता के कारण ऐसी प्रतिमाओं को विद्वानों ने **'क्षेमंकरी दुर्गा'** माना है। यह स्मरण रहे कि मथुरा की कुषाण कला में महिषमर्दिनी के नीचे भी दो सिंहों की विद्यमानता झलकती है जैसा कि 'इण्डियन आर्ट म्यूजियम' बर्लिन (जर्मनी) की प्रख्यात प्रतिमा में दृष्टिगोचर होता है। भारतीय प्रस्तर–कला में इस आशय के कतिपय उदाहरण दिये जा सकते हैं जहां दुर्गा का दो सिंहों के साथ प्रदर्शन हो।

ईसा की 5 वीं–छठीं शती की पारेवा पत्थर की बनी एक मातृका–प्रतिमा राजस्थान के 'झाडोल' नामक स्थान पर मिली थी और आजकल दिल्ली के राष्ट्रीय संग्रहालय की शोभा बढ़ा रही है, यहां देवी के नीचे के वाम हस्त द्वारा शिशु को पकड़ रखा दर्शाया गया है और आसनस्थ देवी के नीचे दो सिंहाकृतियां उत्कीर्ण हैं।[4]

अतः 'बधाल' से प्राप्त विवेच्य ताम्रपत्र (संवत् 872) ईसा की 9वीं शती में देवी के दुर्गा (भगवती) भाव की अभिव्यक्ति करने में समर्थ है। इतना ही नहीं इसी स्थान से प्राप्त संवत् 898 के अन्य[5] ताम्रपत्र द्वारा भी इसी भाव की पुष्टि होती है, जहां प्रतिहार शासक का नाम भोजदेव है जो शक्तिशाली भोजदेव प्रथम था। बधाल के ताम्र–पत्र में उसे भी **परम भगवती भक्त** (मुद्रा पर भी व मूल ताम्र–पत्र 5 में भी) कहा गया है। इसकी पुष्टि दौलतपुर से प्राप्त संवत् 900 के भोज के ही अन्य ताम्रपत्र व उस ताम्रपत्र की तख्तीनुमा मुद्रा के लेखों द्वारा भी होती है।

रावत सारस्वत जी ने 'बधाल' ताम्रपत्रों की मुद्रा पर देवी का अंकन स्वीकार करते हुए देवी भगवती की पहचान सुस्पष्ट नहीं की है। दौलतपुर से प्राप्त संवत् 900 की मुद्रा को हमने 'जर्नल न्यूमिस्मैटिक सोसाइटी ऑफ इण्डिया', में प्रकाशित किया था[6] जिसकी पुष्टि अब बधाल के संवत् 872 व 898 के ताम्रपत्रों व उनकी मुद्राओं पर अंकित आकृतियों द्वारा भी की जाती है और यह सिद्ध होता है कि ये तीनों ताम्रपत्र राजस्थान के प्रतिहार वंशीय राजकीय कार्यालय से जारी किये गये थे। इन तीनों की शैली एक ही थी व तख्तीनुमा तीनों मुद्राओं पर समान रुप से 'भगवती दुर्गा' का अंकन किया गया था। यद्यपि लघ्वाकृतियों के होने के कारण यह आकर्षक न बन पाया था।

डॉ० बी० एन० पुरी ने[7] दौलतपुर से प्राप्त ताम्रपत्र में वर्णित भगवती को लक्ष्मी माना था और डॉ० डी० सरकार[8] ने उसे **'काली'** का पर्यायवाची कहा था। ये दोनों ही सुझाव वर्तमान परिपेक्ष्य में असंगत प्रतीत होते हैं। मूल ताम्रपत्र की मुद्रा विशेष (तख्तीनुमा) के अध्ययन एवं स्वयं ताम्रपत्रों का प्रत्यक्ष में परीक्षण किये बिना 'भगवती' शब्द की विशद पहचान एवं व्याख्या संभव ही नहीं है।

यह भी उल्लेखनीय है कि प्रतिहार शासक अपने–अपने समय में भिन्न–भिन्न धार्मिक विचारों के थे परन्तु उस स्थिति में भी वे अन्य धर्मों के प्रति पर्याप्त सहिष्णु थे। राजस्थान के ये तीनों ताम्रपत्र (संवत् 872, 898 व 900) अत्यंत महत्वपूर्ण एवं रोचक सामग्री प्रस्तुत करते हैं। नागभट द्वितीय बुचकला ग्राम के उपर्युक्त खण्डित मंदिर के पास (सड़क के किनारे पर) 9 वीं शती का समकालीन सशिखर मन्दिर एक ऊंचे चबूतरे पर विद्यमान है जिसके पीछे की प्रधान ताक में **'गोधासना गौरी'** पंचाग्नि तप पार्वती की तत्कालीन मूर्ति आज भी सुरक्षित है। देवी के ऊपर के वाम हस्त में गणेश की लघ्वाकृति[9] व दाहिने उपर के हाथ में शिवलिंग सुस्पष्ट है। इसी आशय की एक स्वतंत्र 10 वीं शती की सुरक्षित मूर्ति हर्षनाथ सीकर (राजस्थान) के शिवालय में रखी है, जहाँ स्थानक पार्वती गौरी ने दाहिने हाथ में शिवलिंग के स्थान **ऊर्ध्वरेतस** शिव की लघ्वाकृति धारण की है व वामहस्त में गणपति हैं। इस प्रतिमा की चौकी पर अंकित 'विकटा' शब्द स्पष्ट है। उक्त शिवालय के संवत् 1013 के शिलालेख में **'विकटा'** प्रतिमा का स्पष्ट उल्लेख भी किया गया है। मूर्ति विज्ञान की दृष्टि से इस वर्ग की प्रतिमा को 'विकटा' की संज्ञा दिया जाना महत्वपूर्ण है। यह स्मरण रहे कि **स्कन्द पुराण** के अवन्ति खण्ड–(46, 142, 158) में **'विकटा'** की गणना गौरी मूर्तियों में की गई है। इस दृष्टि से हर्षनाथ शिवालय की 10 वीं शती की 'विकटा' (गोधासना गौरी) प्रतिमा भी सविशेष अध्ययन योग्य है।

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रत्न चन्द्र अग्रवाल
भूतपूर्व निदेशक, पुरातत्व एवं संग्रहालय
राजस्थान

An Interesting Clay Seal From Erich : Distt. Jhansi, U.P.

Erich or Erach (Lat. 25°47'N; Long 79°9'E) is a small but historical town on the right bank of river Betawa (Ancient Vetravatī) in Garautha tahsil of distt. Jhansi. It is about 70 Km. north-east from district headquarters.

It is mentioned as 'Erakachchha'[1] in Buddhist literature. According to local traditions, it was the capital of Hiraṇākaśyapa, a demon king. This region fell under Chedi kingdom which was also named as Chedi deśa, Chedi rāstṛa or Chedi Janpada. It is also referred to as Daśārṇa, where ten rivers flow.'

A trial dig at the Quila mound of Erich by a team of Archaeological Survey of India in the year 1988 revealed a regular habitation of the site right from Pre-NBPW period (represented by Black and red ware deposit) to the late medieval period.

The mound of Erich is spread over about 2 km. in length. From among the antiquities recovered during the excavation, I would like to invite the attention of the scholars towards an interesting terracotta seal from the levels assignable to circa I-IInd cent. A.D.

'Seals and sealings constitute an important primary source to history and culture of a country or a region. Besides that they throw interesting light on art, iconography and religious beliefs of the past, on ancient trade and commerce, on systems of education and educational institutions and on the chronology of Kings and general administration, religion, trade and commerce'.[2] In the light of aforesaid statement we shall try to judge the importance of the seal under our study.

Description:- It is a beautiful clay seal (Pl.109) baked red

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with almost circular ends. The diametre of upper end is 2.8 cm. and that of the Lower end is 3.8 cm. The seal is engraved with the legend reading *'Saṁghasya'* in Brahmi script in the characters of circa I-IInd Cent. A.D. The language is Sanskrit (genetive singular). We also find an interesting device representing a very complex/conventional pattern. The legend has been executed neatly and boldly.

It is interesting to note that the same legend as well as device has been engraved in positive which gives a negative impression.

Following suggestions are forwarded regarding the interesting features of the seal noted above-

1. The seal can be dated to circa IInd Cent. A.D. on the palaeographical basis. It is also corroborated by the fact that the associated finds such as pottery, T.C. objects and structural remains reported from the similar levels are also assignable to similar period on typological basis.

2. Prior to Kushana age, most of the inscriptions of Mauryan and Shunga period are found in prakrit language. From first cent. onward we start getting examples of Sanskrit legends/inscriptions though *Prakrit* still dominated the scene. Here I would also like to mention few brick inscriptions[3] of circa-IInd Cent. A.D. which are in chaste sanskrit. These inscriptions combined together give a full text which tells us that a king of Daśārṇa Aṣāḍhmitra, who was great grand son of Senāpati Aditimitra and son of Senāpati and king of Daśārṇa Mūlamitra, caused a pond to be dug.

These inscriptions not only prove the growing popularity of Sanskrit language in administrative and general use but also give a list of rulers right from Senāpati Satānīk to Aśāḍhmitra who is called as Daśārṇeśvar. It is not known as to which lineage they belonged to but it is certain that Erich had become an administrative centre and was a part of Daśārṇa region by this time.

The legend *'Saṁghasya'* literally means 'of the Saṁgha'. The word *'Saṁgha'* stands for congregation (of Buddhist monks). Now there are two possiblities:

(a) Saṁgha was a name of some individual or

(b) it refers to some Buddhist monastic establishment in this locality.

Although possibility of 'Saṁgha' being the name of some individual can not be entirely ruled out but most probably it stands for some Buddhist establishment. Numerous seals/sealings, associated with different Buddhist monastaries has been reported from Sarnath, Vaishali, Piparahwa, Kushinagar, Nalanada, Rajghat and Kaushambi etc.[4]

We have recently come across the remains of a stupa near Musanagar in Kanpur district in the ravines of Yamuna.[5] Ashokan inscription found at Gujarra in district Datia also provides sufficient background for the growing popularity of Buddhism in this area which could have prompted the Buddhists to establish their monastery over here.

Perhaps there was only one 'Saṁgha' or congregation and apparently therefore there was no need to provide a name to the Saṁagha.

Engraving the legend as well as device on both the sides of the seal is rather unusual. Either the need was to get a seal with two dies of different size or it was a bid to provide a sort of label on the topside of the die a novel idea.

Engraving the legend and device the positive is an uncommon feature. We have the examples where some of the die-cutters, Who were not skilled, engraved few letters on the dies in positive so that in impression they stood out in negative as they should have been with die. But we have not come across such seal which has two dies and both are cut in positive.

Perhaps as suggested above it was a bid to prepare a seal with two dies presumably therefore a clay lump was sandwiched between two dies and was engraved when in partly dried condition. Now if we impress the dies on a clay lump and engrave the same we shall get the required seal.

The device on the seal is rather difficult to identify.It is a very conventionlized pattern and perhaps represents the monogram of the monastery.

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A Newly Discovered Rock-Cut-Pit in Almorā District of Kumāun Hills.

A village named Dālākoṭ is situated about 5 km. away from Maniyāgar on the way to Almorā-Barechhēna-Pithorāgarhā high- way. A rock-cut-pit has been discovered[1], located on a small hill top near this village.

Pear shaped pit is 1.00 m. in depth and 30 cm. in diameter. At present the bottom of the pit is having a deposit of Pine-tree leaves and mud etc. Most probably this deposit may contain some associated material. The pit is cut in micaceous rock. At present pit is slightly weathered due to its situation in open ground. That's why chisel marks could not be observed.

In the year 1987 M.P. Joshi had reported three similar type of rock-cut-pits in Jaskot (Almorā)[2]. In Gufkrāl (Jammu & Kashmir) also few similar type of pits have also been found, A.K.Sharma of Archaeological. Survey of India has identified those as dwelling-pits used by Neolithic man.[3]

Rock-cut-pit at Jaskot are having grooved socket on the opening, which indicates some type of tight covering. So far as dwelling purpose is concerned in the pit, practically it is not possible to use it as a living pit due to small space inside. It seems that these pits whether of Jaskot or of Dalakot might have been used for storage purpose.

Till now including two sites, only four pits of such type have been noticed in Kumaun hills. Untill and unless these pits are checked thoroughly, it is difficult to say anything more, about the utility of these rock-cut-pits. However, the utility and period of these pits are a matter of controversy among the scholoars.

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ABSTRACTS OF HINDI ARTICLES

Explorations in Musanagar Area : Distt. Kanpur Dehat

Musanagar, situated on the left bank of the river Yamuna, in district Kanpur Dehat, has been under discussions from a long time for its antiquarian remains. Polished stone celts, a sealing of the late harappan phase, PGW and other early potteries, a brick-bearing an inscription related to an *Aśvamedha Yajña* of Devamitra and remains of Buddhist and Brahmanical silpa are reported from time to time from this site.

Recently a few pillars, broken pieces of an inscribed stone-pinnacle and other remains of a *toraṇa dvār* (gate way), most probably related to a Buddhist stupa, found from Kāṭar a nearby site, have again attracted the scholars towards the archaeological importance of the area. However, the proper cultural context of the aforesaid finds and their extent in the surrounding area was not known. Keeping this in mind, village to village survey was conducted, under the auspices of the U.P.State Archaeological Organisation in about 250 square Km. area of Musanagar and its vicinity in the session 1992-93.

During the course of exploration 64 villages were explored, out of which 36 have yielded the sites of archaeological significance. The most important finds to be noted are the stone-celts from the sites of Pratapur and Machaila. Basides, hand made corded ware, black and red ware and thick red ware with black bands revealed from several sites are also interesting, which provide ample evidence in favour of the probabilities of the existence of the Neolithic/Chalcolithic sites in this area. A few sherds of painted grey ware (P.G.W) are included in the assemblage. N.B.P. is represented by a very fine variety of sherds bearing black, silvery and golden shades. The discovery of a Buddhist stone-sculpture is notable beacause this is the first ever reported Bodhisatva image from Musanagar area. A number of beautiful terracotta master pieces, revealed in the explorations, provide a glimpse of the superb art comparable to that of Kaushambi and other significant sites for such finds.

On the basis of the results of the Musanagar explorations, It may be surmised that—this area was firstly inhabitated, during the Neolithic/Chalcolithic phase. The concentration of the black and red ware sites is found more in Yamuna valley. These sites are settled in a cluster on an average distance of about 3.5 Km. The number of sites, which have come to light for the first time, suggest that intensive explorations in the other areas of this district-Kanpur Dehat may reveal more archaeological sites. The evidences found in this exploration-particularly from the Musanagar site provide enough material for the further investigation.

R.TEWARI & R.K. SRIVASTAVA

Agriculture in the Smṛtis

The word 'Smṛti' in its strict sense stands for the 'Law in codified form'. The Smṛtis are next to the Vedas in importance. At present we have 56 Smrtis in published form under the name *'Smṛti-Sandarbha'* in six volumes (Mor publication, Calcutta, 1952-57). Besides some sixty others are known only by their names. The Smrti literature is to be dated between 1st to 10th or even 13th century A.D. The prefix *'Vṛddha'* or *'Bṛhat'* to a Smṛti name suggests its later date. The Smṛti writers have discussed a number of subjects directly related with Indian culture. One is Agriculture. The sage Parāśara has dealt with it in details. Besides two of his Smrti

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-Parāśara and Vṛddha-Parāśara Smṛti, a work known as *Kṛṣi-Parāśara* has also been fathered upon him. This Smṛti writer, as per Dr. P.V.Kane, finds occasional mention roughly from 9th century A.D.

In the following pages we have tried to discuss what the Smrtis have to say on various topics concerning 'Agriculture'. Efforts have been made to give a coherent form to the information scattered in the texts. Some of the topics discussed are the plough, the cows and the bulls, their upkeep and security, auspicious dates for ploughing, ceremonies to be performed at the time of ploughing, sowing, harvesting, etc., the crops, the land, the *prāyaścittas* for the faults committed in course of agricultural activities and so on. Importance of *hala pravahaṇa, sitā-yajna, khala-Yajna* has formed a part of our discussions.

N. P. JOSHI

Atra kathaṁchid likhitē

The students of early Indian history and epigraphy are well aware of the remarkable discovery of Dhār *praśasti* of Arjunadeva of the Parmara dynasty which was recovered from the Kamal Maula mosque of the place in the year 1903. The dramatic contents of this *prasasti* composed by the *rāja-paṇḍit* Madanopadhyaya are also known and referred to as the Pārijāta-manjarī or Vijayaś-*ri nāṭikā*. As early as in the year 1905, the critical edition of the text of this natika were published by Dr.E. Hultzsch in the pages of Epigraphia Indica with a short introduction but without any translation or the comments on the language and the literary merits of this work. Ever since, so far I could ascertain, this classical piece of a Sanskrit drama remains buried in the pages of the said journal and nothing worthwhile has been done regarding the literary merits of this work. Even a translation either in English or in any other vernacular has not been attempted to regarding this great work of Sanskrit literature so far. What I have tried here is just to highlight the rich vocabulary of this drama, by explaining the connotations of three terms-i.e., *atra,kathaṁchid, likhitē* and the most beautiful coinage of Madan paṇḍit called *śruti-lēhyam* and all this is done with the aim of inviting the kind attention of Sanskrit scholars. Let us hope that in the days to come this master-peice of the court-poet of the king Arjunadeva will catch the eye of the scholars and some good translation of its text with comments on its literary merits will be made available.

The noble coinage of the expression of *śruti-lēhyam* from the poet of this *nāṭikā* is unique of its type. Not that the expressions of its kind are never included in any of our dictionaries, it is also not known to our other literatures. Being absolutely within the framework of Paṇini's grammar (as its formation is governed by the *sūtra* of *kṛityair- adhikārthavachanē*) the compound of *śruti-lēhyam* (i.e., something which could be licked by the ears) is far superior and more figurative than that of *śrotra-pēyam* (of Kalidasa) and *śravaṇānjali-puṭa-pēyam* (of Bhaṭṭa Nārāyaṇa).

S. P. TEWARI

Kandukā-bindukākhyā

Inscriptions, as is well-known, form the most authentic and valuable source of information for the reconstruction of India's past history. Compared to the archaeology in general, they are the only literate kind of references to

our ancient mode of thought and culture. In course of more than hundred years of the revival in the field of Indology, the number of epigraphs which have come to light has grown quite voluminous. But, as this has been duly attested to by the pioneers in the field themselves (majority of them being foreigners), the early records which were brought to light at a time when our knowledge in the different branches of Indology itself was quite limited, a good number of such records need revisions. It could be in case of its text, the translationor the interpretation or the basic understanding of the verse or the phrase as a whole that needs to be improved upon, emended or cancelled. An atttempt is made here in case of the second (out of the two) *praśasti* from Baijnath (Kangra) to revise the wrongly construed sense of a line of the verse that refers to the name of a rivulet called Binuā from the area. In the relevant verse, as we have discussed in detail, the name of the river Binuā (*Bindukā*) is mentioned in a most figurative form comparing its movement etc., to that of a maiden sporting with *kanduka* or balls. The elaborate meaning of the verse becomes obvious when we look into the literary references to rivers being always compared as they are, with the young maidens and towards the same of the poetic conventions of a pastime known as *kanduka-kriḍā* which also gets delineated in the field of sculptures as well.

S. P. TEWARI

Vihāra Architecture in Pali Chullavagga : A Study

Scholars of art and architecture have paid due attention to the Brahmanical literature. While comparatively less attempts have been made to study the same in Buddhist literature. So, more atttention is needed in this regard.

Here an attempt is made to study the Chullavagga with special referance to the Vihara architecture. This Buddhist text supplies a good deal of information about Vihara architecture, particularly about the following:-

1. Vihāra, its necessity and differents forms like- *addhayoga, hammiya, guhā, prāsāda,* etc.
2. Parts of Vihāra and its development like- *parivēṇa, koṭṭhaka, kakṣa* or kothari (*gabha*), *upṭṭhansālā, aggisālā, kappiya kuti, vaccha kuti, chankam-chankamanaśālā, udpāna, jantāghara, pokkharaṇi, manḍapa*. etc.
3. Various types of ceilings of Vihāra.
4. Plastering and colouring.
5. *Vātāyana*
6. *Prākāra,*
7. Door, its parts and material etc.

A. LAL

Bhagawati in Copper-plates of Pratihara Rulers.

A copper plate of Pratihara ruler Bhojadeva dated 900 V.S. was found from village Daulatpur, distt. Nagaur, Rajasthan, which mentions the land donations in Dendvapak (modern Deedwana) village of Shiva (modern Shiva), by his grandfather Nagabhatta II and proves his control over this part of Rajasthan. An inscription of V.S. 872 carved on a pillar of contemporary Vishnu temple at Buchkala village distt. Jodhpur, is of Nagabhatta II. Recently another copper-plate of V.S. 872 is found from Badhal in distt. Jaipur (66x35 cms). A copper seal is

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added to. the original copper plate. which includes the genealogy of Pratiharas upto Nagabhatta. A minor image of Devi is depicted on the uppermost part of the seal. The inscription describes Nagabhatta as *param bhagawati bhakta.'*

The *Devi* depicted on the aforesaid seal is seen standing, upper left hand holding *ghanta,* right upper *trishul,* left lower *Kamandalu* and right lower *akshasutra,* with two lions on pedestal. This may be described as *'Kshemankari Durga'* by the presence of two lions.

All the inscriptions found from Badhal (V.S.872), other copper plates of V.S. 898 from this very place and Daulatpur copper-plate of V.S. 900 bear the Bhagawati image.

A temple located at Buchkala, of the 9th C.A.D. consists Godhasana Gauri image in main niche. Devi's upper left hand is shown with an image of *Ganesha* and right with a image of *'Urdhvaretas Siva'*- instead of *Śivalinga.* This image bears the word *'Vikaṭā'* engraved on pedestal.

An inscription of A.D. 1013 from the same temple aslo mentions about the image of Vikatā. Skanda Purana's, *Avanti Khanḍa* (46,142,158) refers to *Vikaṭā* image as of Gauri.

R.C. AGRAWAL

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छाया - चित्र

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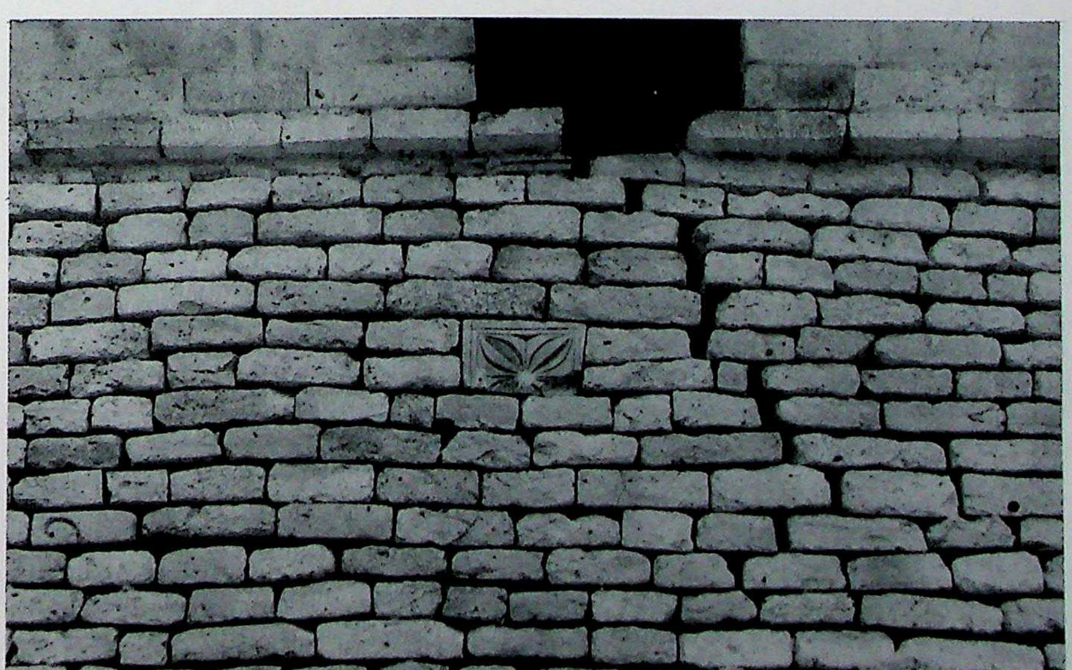
Pl.1. Terracotta human figurines from Chaisar, Basti (Tewari & Srivastava)



Pl.2. Ancient bricks used in modern houses, village-Bharat Bhari, Sidhartha Nagar (Tewari & Srivastava)

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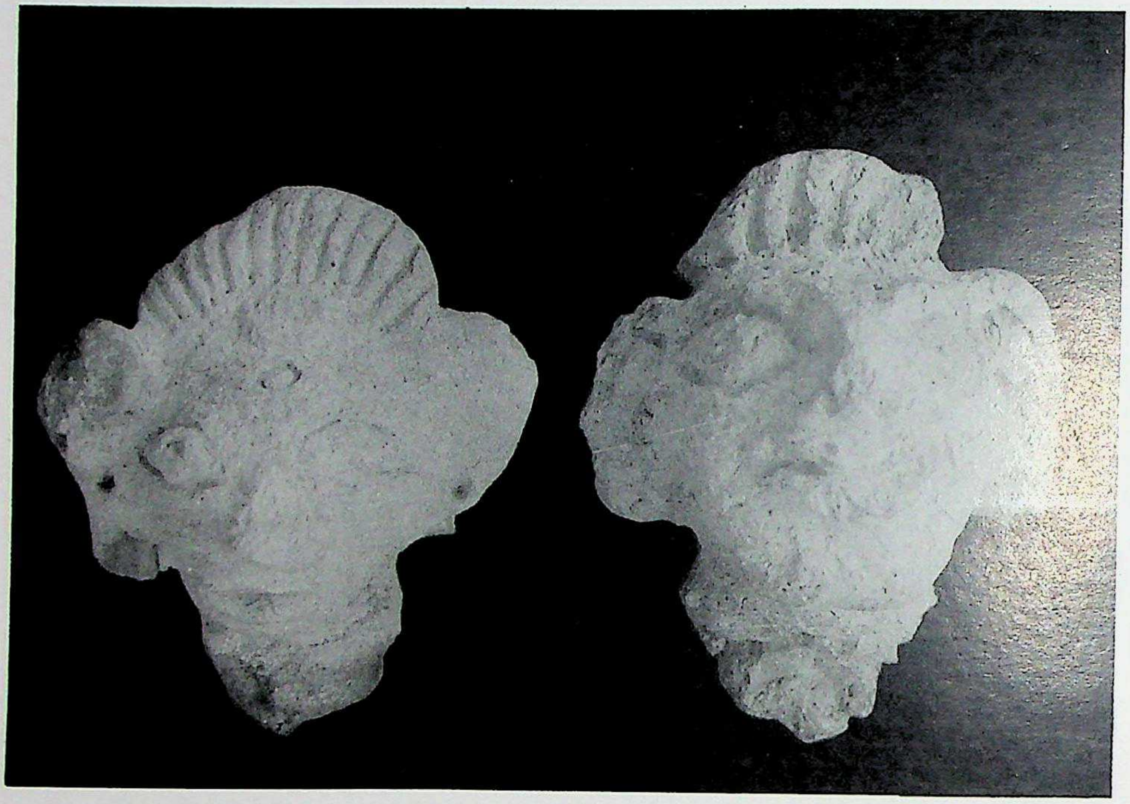
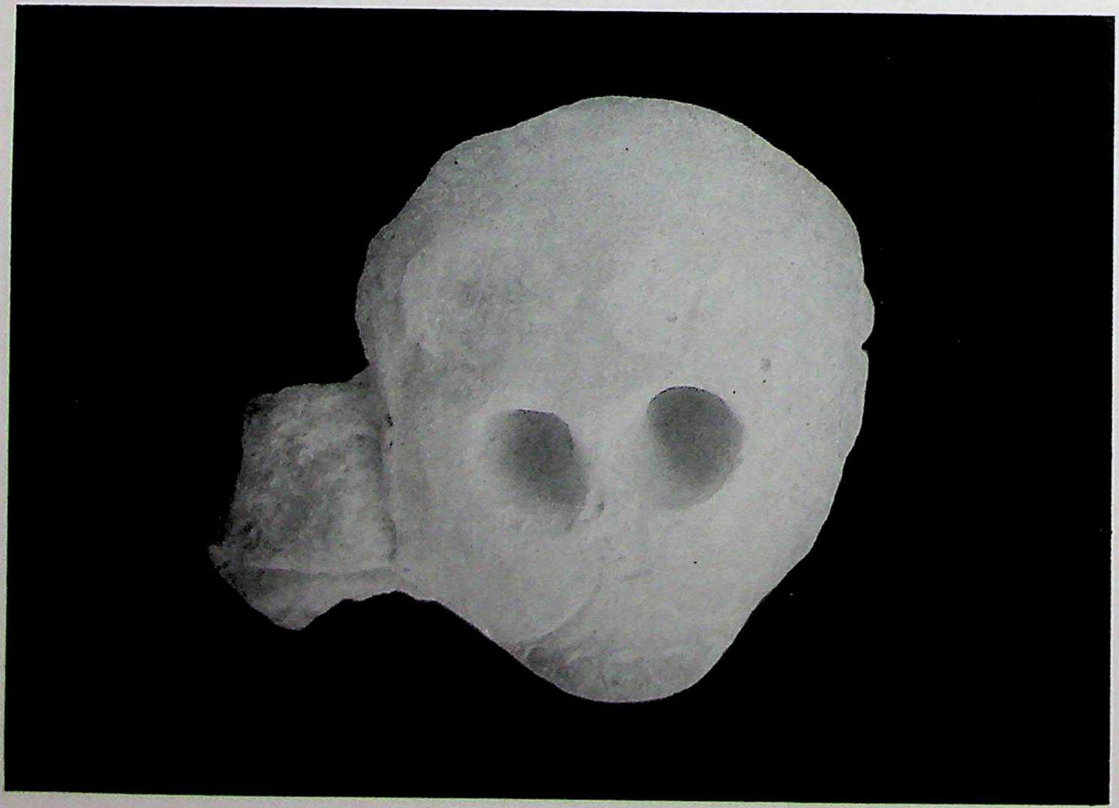


Pl.3. Terracotta human head, Chaisar, Basti (Tewari & Srivastava)



Pl.4. Terracotta skull, Kopia, Basti (Tewari & Srivastava)

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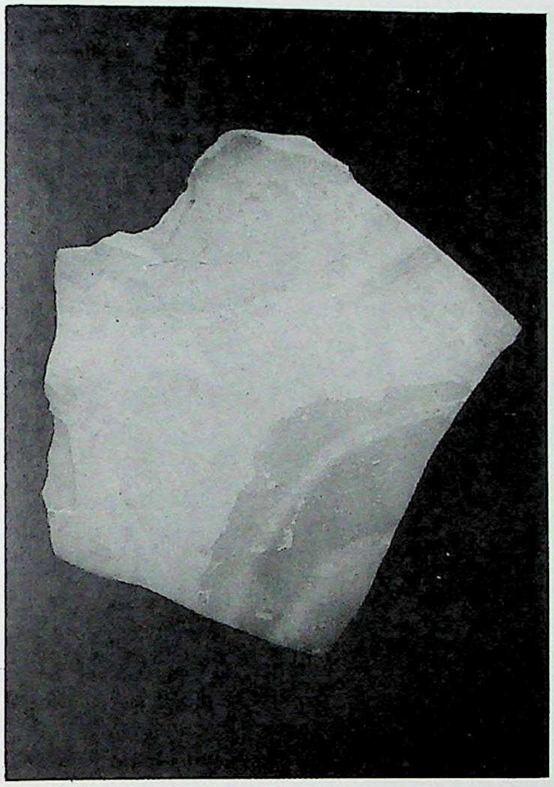
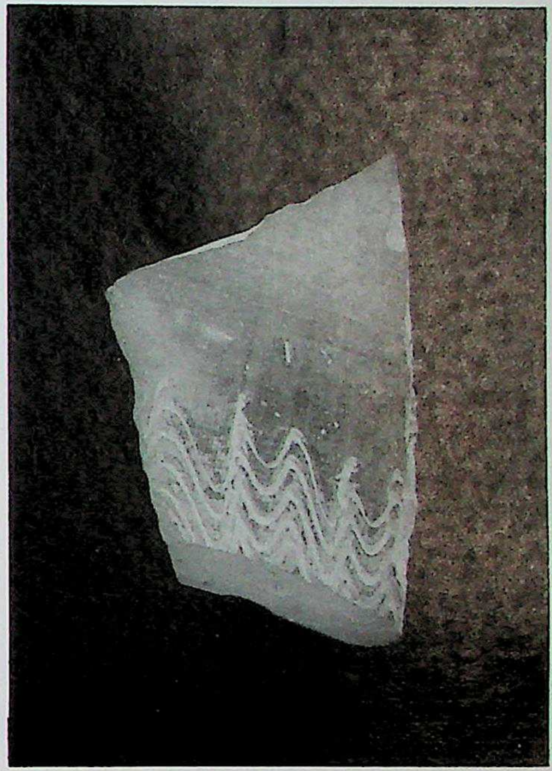
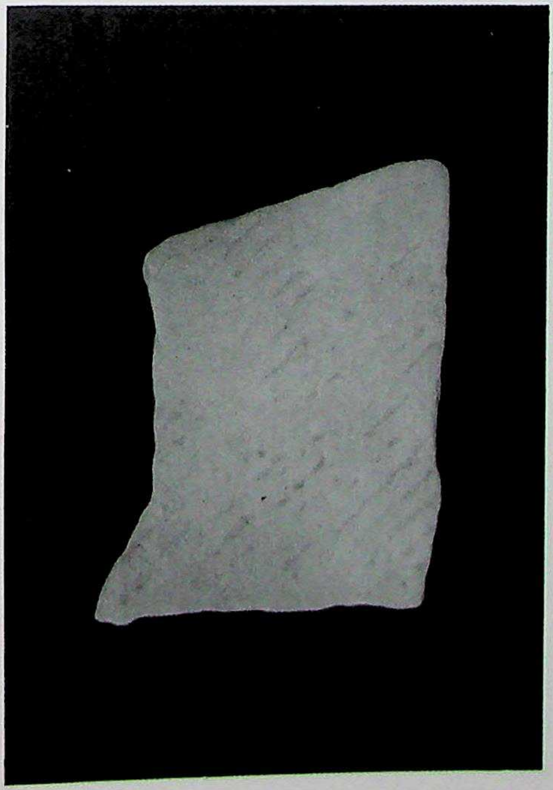


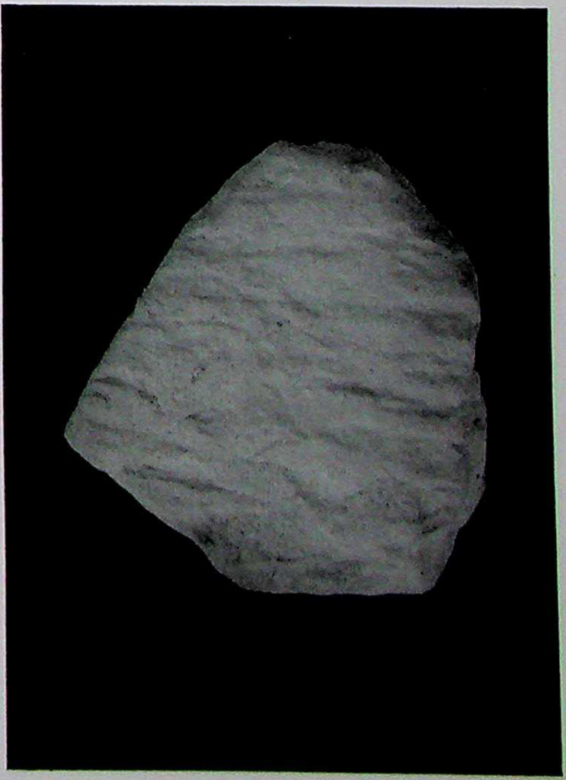
Pl.5. A sherd of Grey Ware with painted black circular lines, Chandidiha, Basti (Tewari & Srivastava)



Pl.6. A Sherd of Red Ware with post-firing skretches, Dehwapar,Basti (Tewari & Srivastava)



Pl.7 A sherd of corded Red Ware, Chandidiha, Basti (Tewari & Srivastava)



Pl.8. A sherd of Red Ware, Chandidiha, Basti (Tewari & Srivastava)

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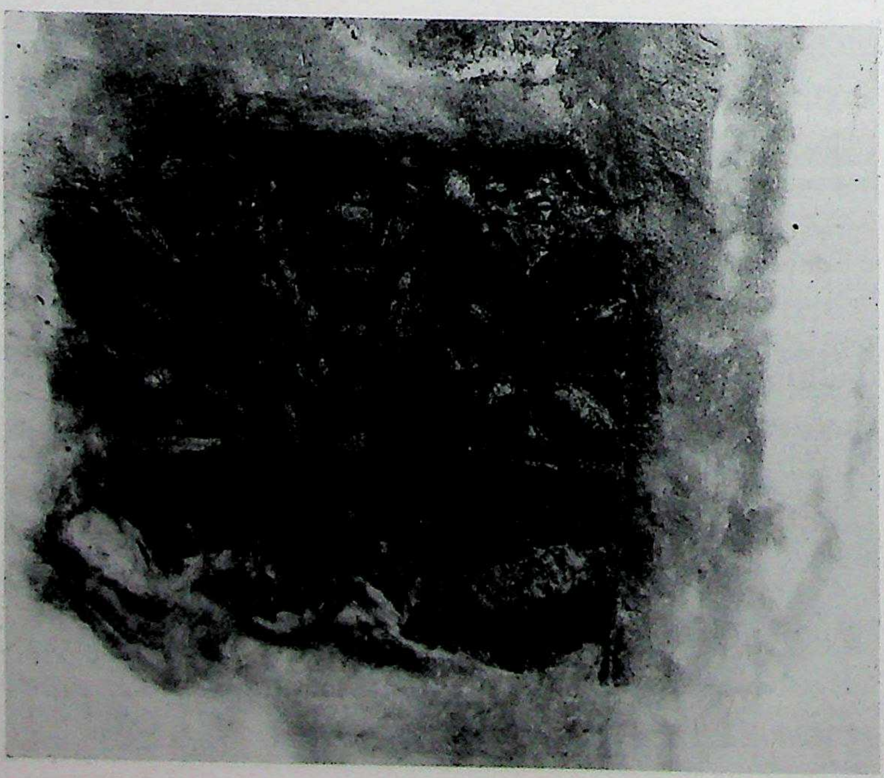
Pl.9. Remains of medieval brick temples, Sikahara Kohanda, Sidhartha Nagar (Tewari & Srivastava)



Pl.10. Carved brick, Sikahara, Sidhartha Nagar (Tewari & Srivastava)

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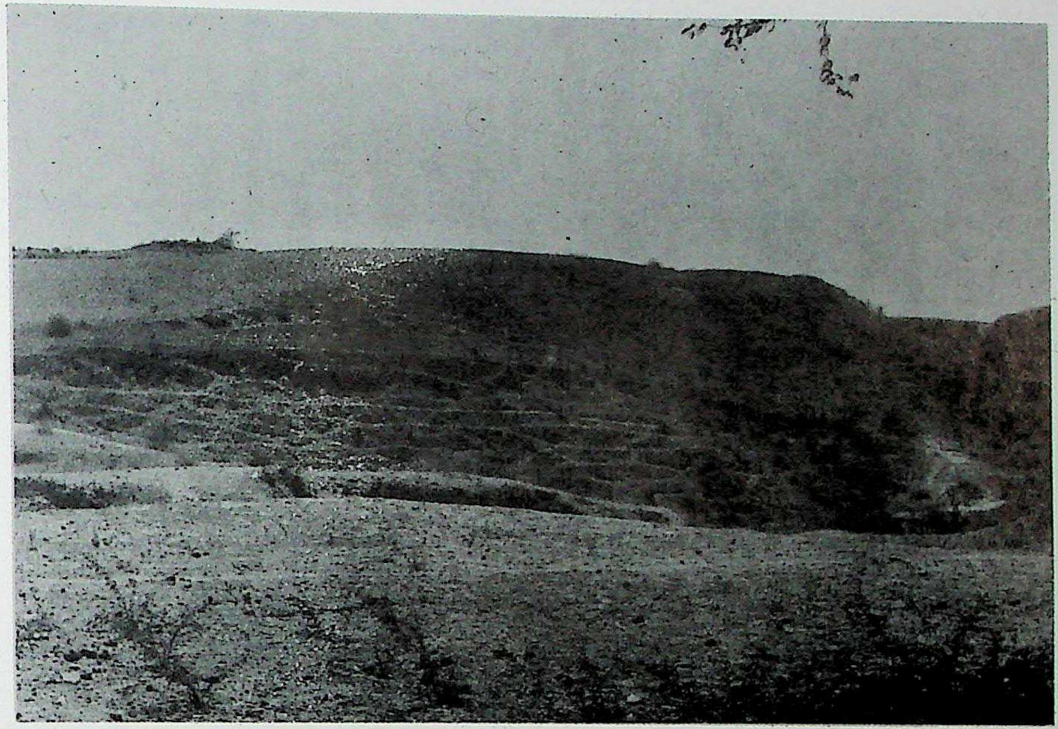

फलक 11. मूसानगर टीले का सामान्य दृश्य, कानपुर देहात (तिवारी एवं श्रीवास्तव)

फलक 12. मूसानगर टीले का यमुना नदी की ओर से कटाव (सेक्शन), कानपुर देहात (तिवारी एवं श्रीवास्तव)

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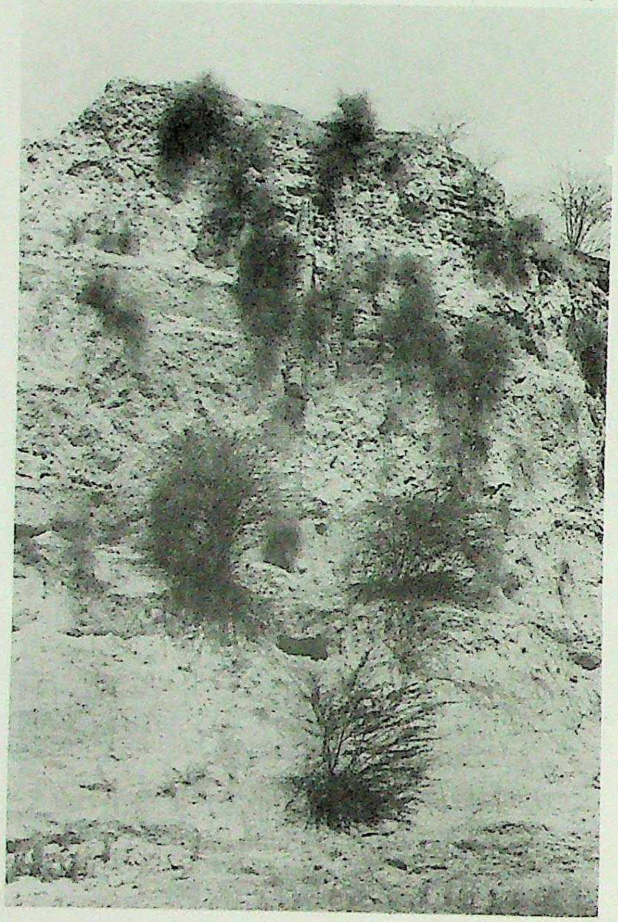
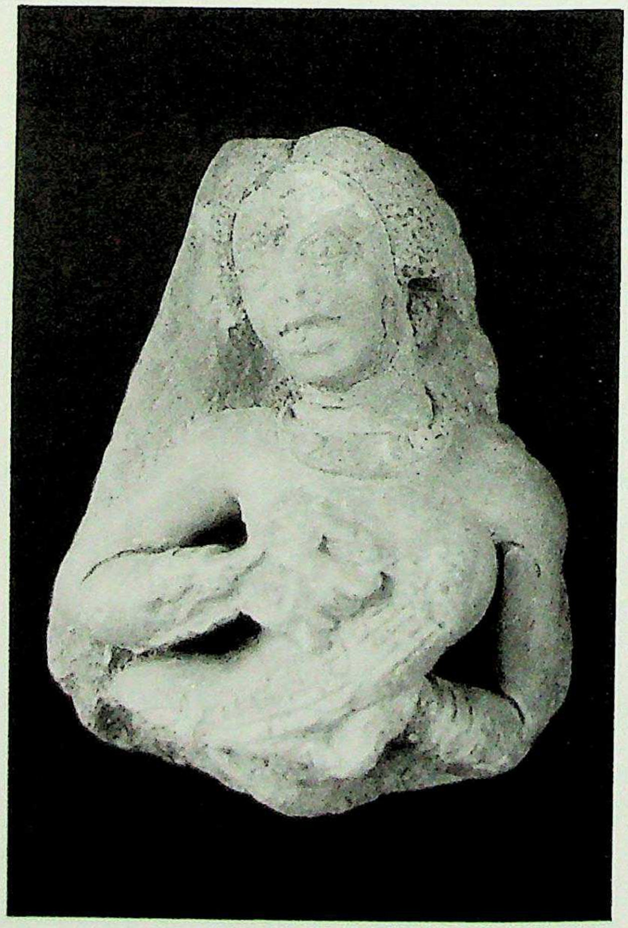


फलक 13. मूसानगर टीले के कटाव में दिखते हुए वलय कूप (रिंग वेल) कानपुर देहात (तिवारी एवं श्रीवास्तव)



फलक 14. वीणावादिका की गुप्तकालीन मृण्मूर्ति, खिरियन पुरवा, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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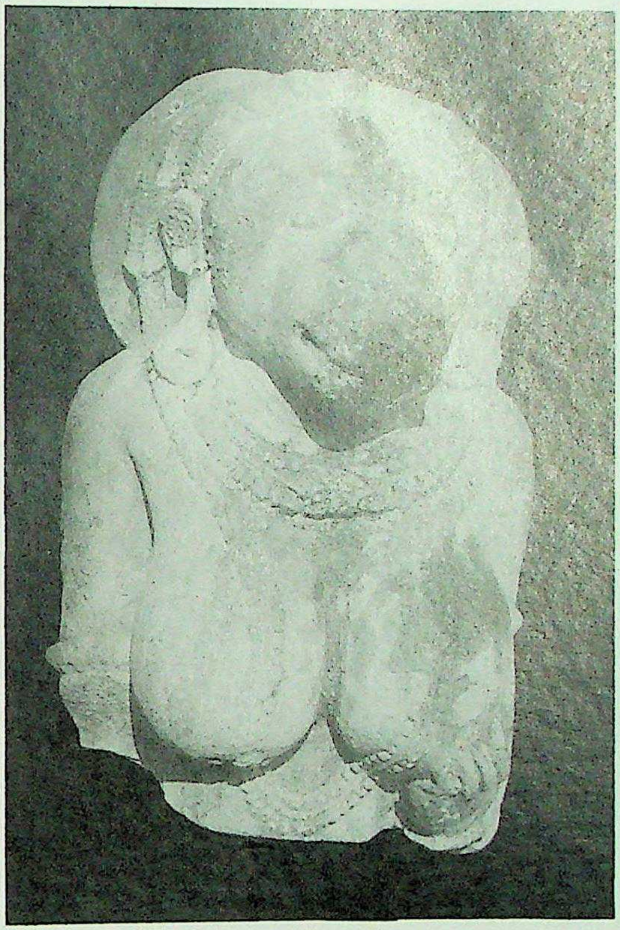
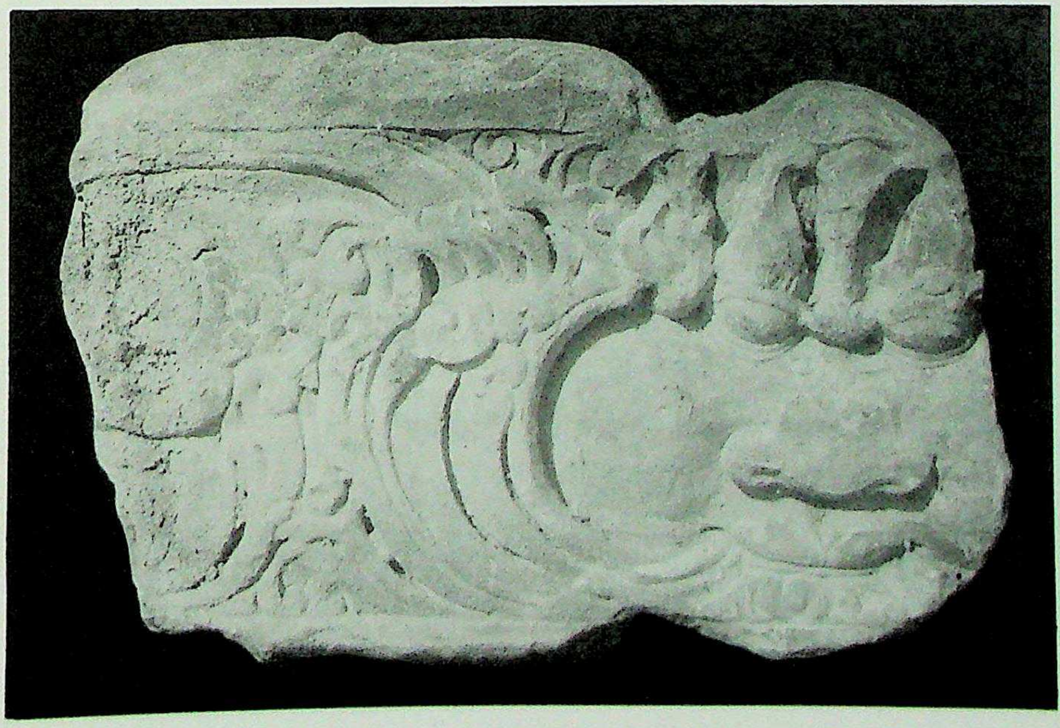


फलक 15. वराहमुखी देवी, चपरेहटा, कानपुर देहात (तिवारी एवं श्रीवास्तव)



फलक 16. उपर्युक्त फलक के दूसरी ओर अंकित कीर्तिमुख, चपरेहटा, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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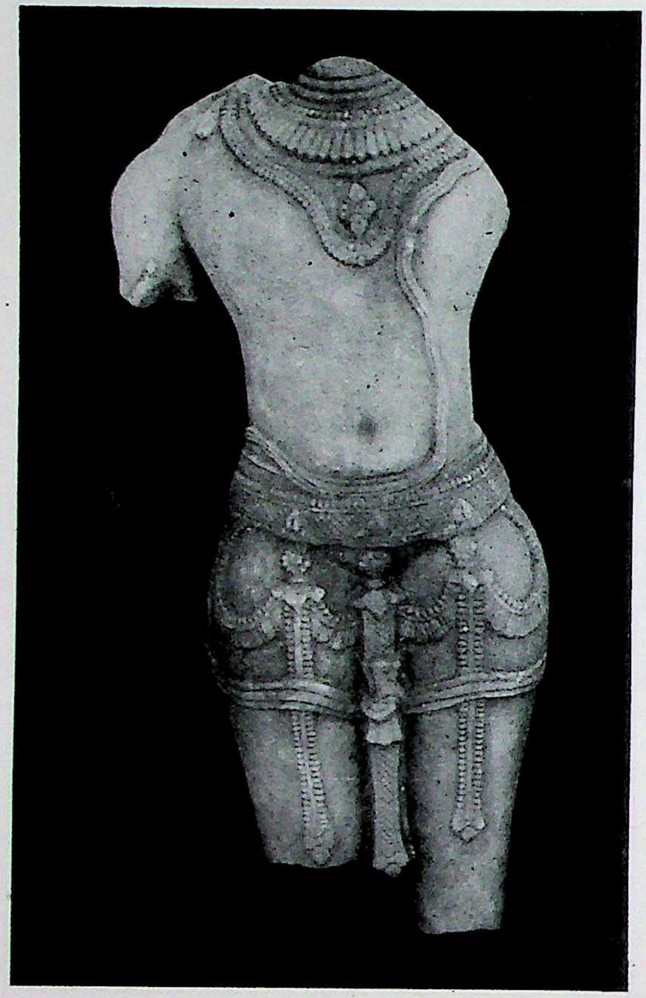
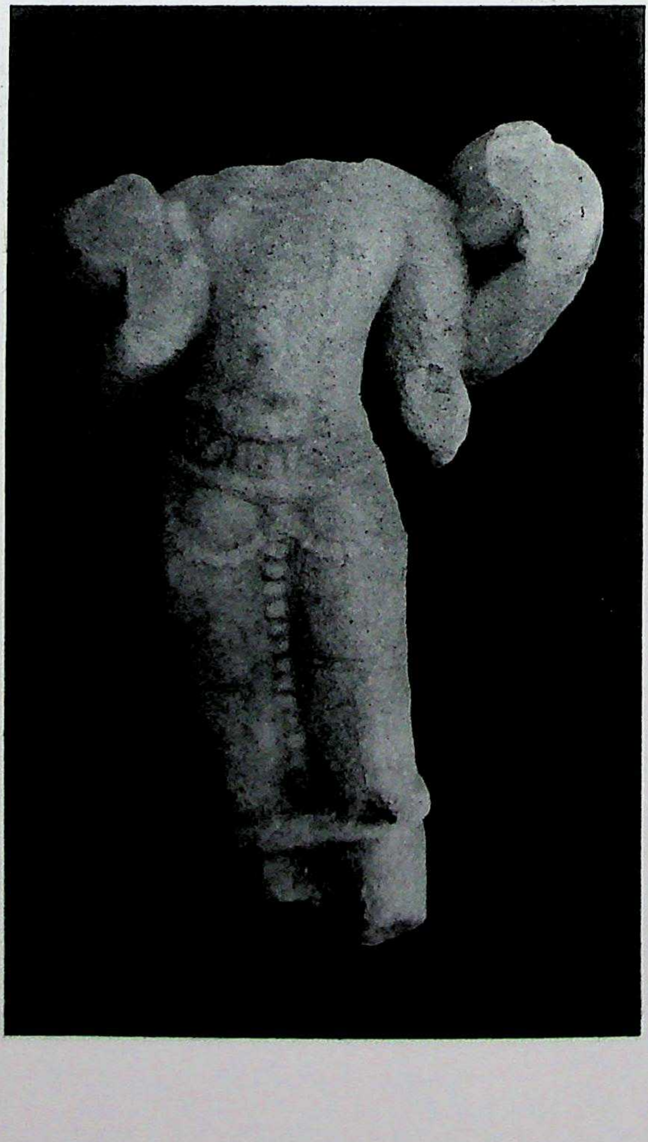


फलक 17. खण्डित प्रस्तर-प्रतिमा, मूसानगर, कानपुर देहात
(तिवारी एवं श्रीवास्तव)



फलक 18. खण्डित विष्णु प्रतिमा, मूसानगर, कानपुर देहात
(तिवारी एवं श्रीवास्तव)

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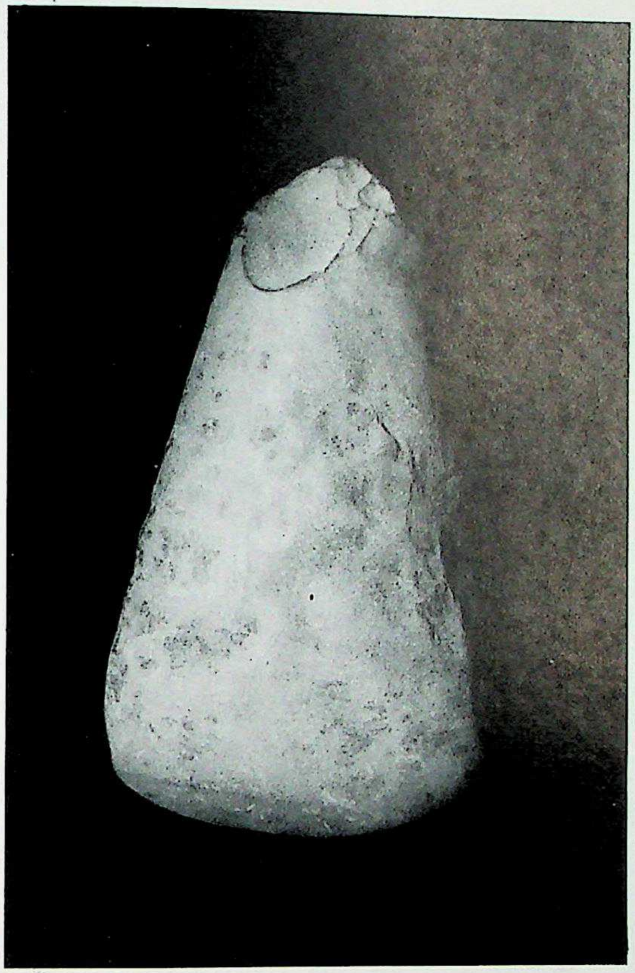
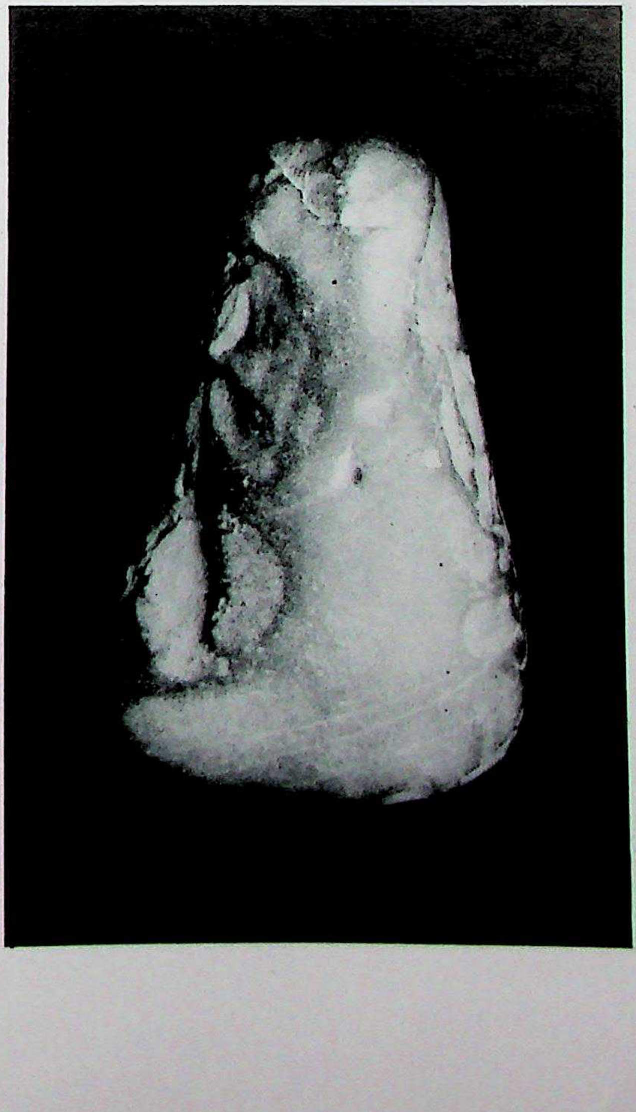


फलक 19. प्रस्तर-कुल्हाड़ी, प्रतापपुर, कानपुर देहात (तिवारी एवं श्रीवास्तव)



फलक 20. प्रस्तर-कुल्हाड़ी, प्रतापपुर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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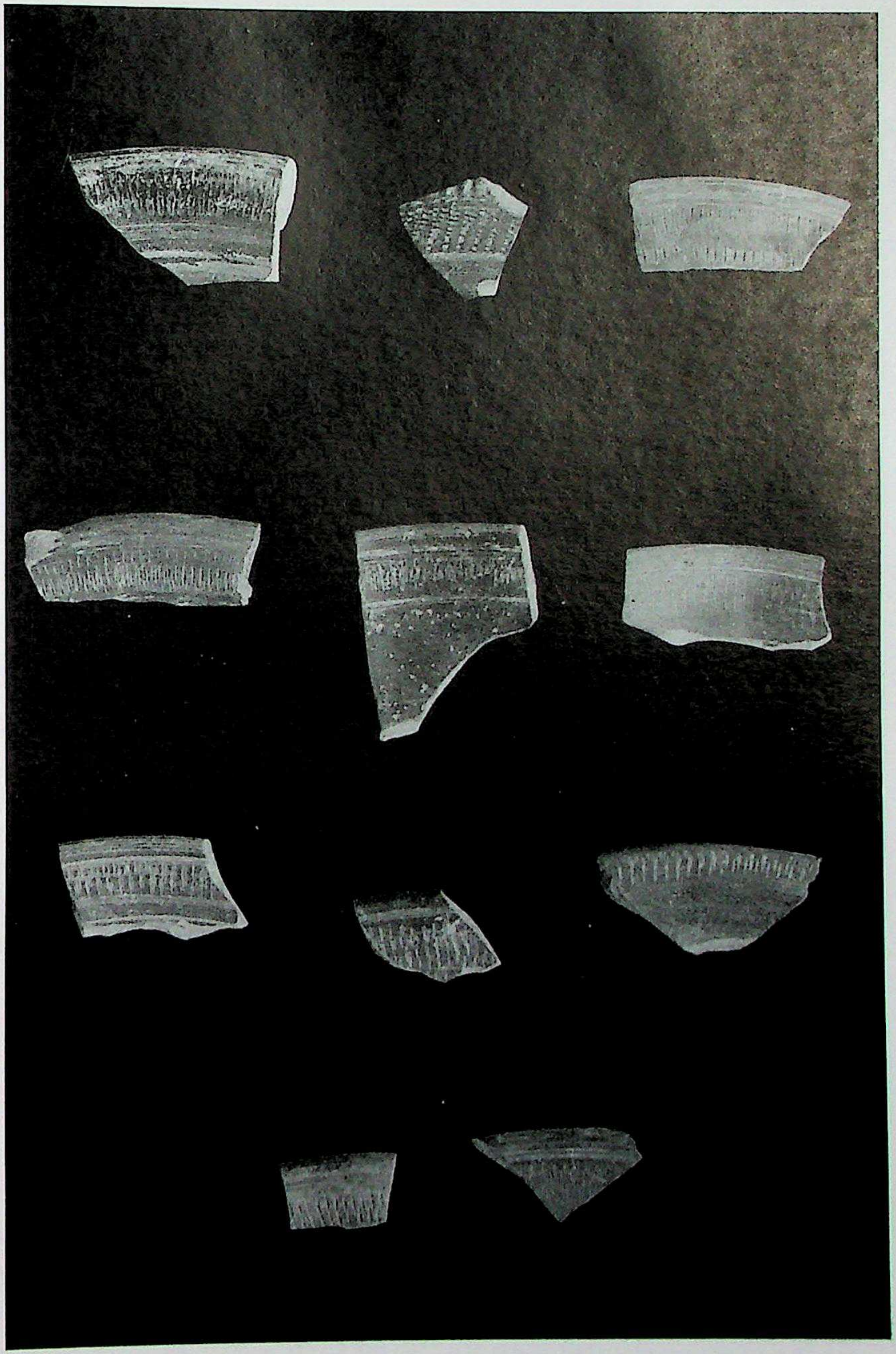
फलक 21. बोधिसत्व, प्रस्तर-प्रतिमा, फतेहपुर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

फलक 22. नागराज, प्रस्तर-प्रतिमा, फतेहपुर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



फलक 23. छिद्रित डिजाइन युक्त पात्रावशेष, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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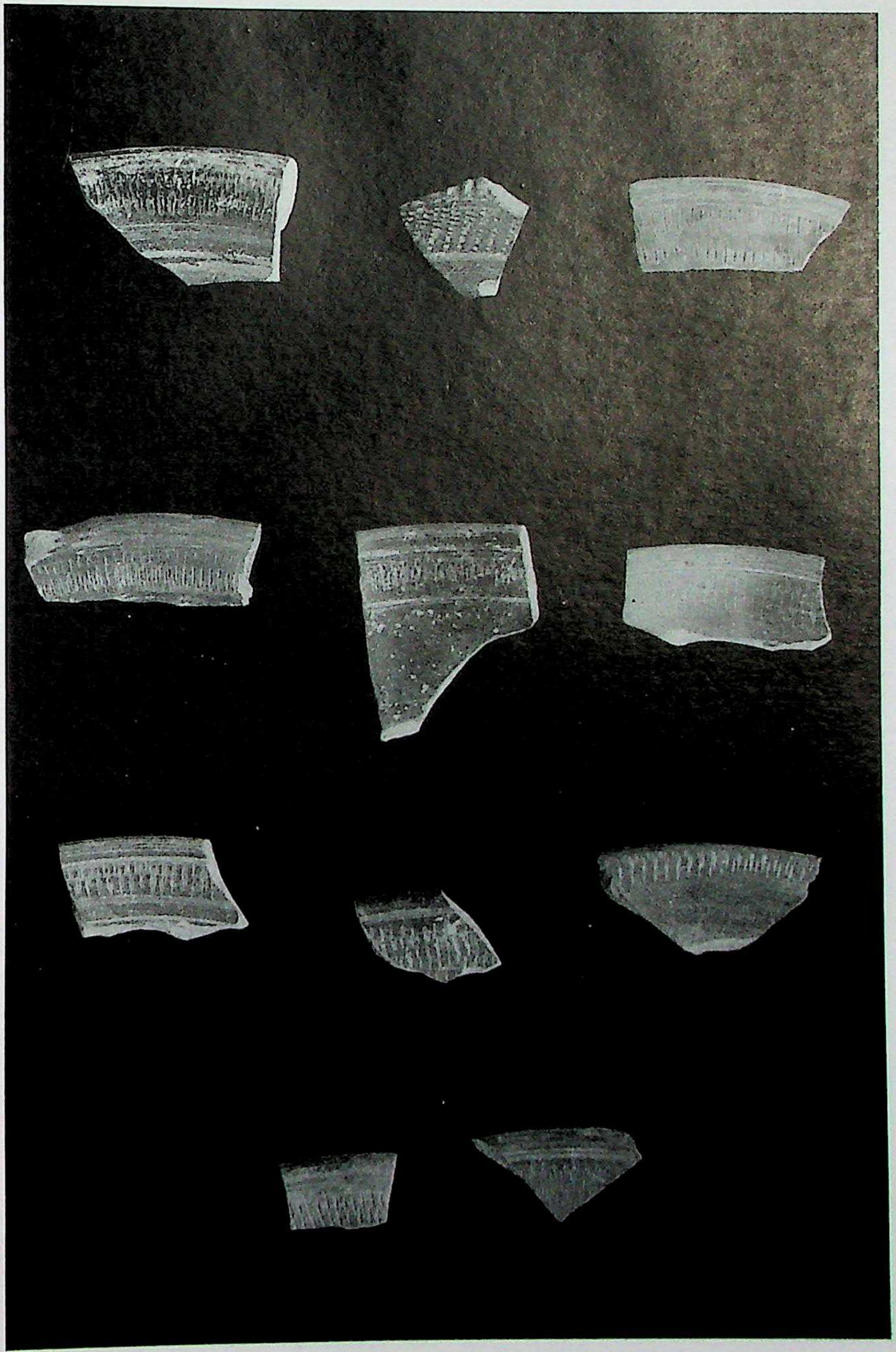
फलक 21. बोधिसत्व, प्रस्तर-प्रतिमा, फतेहपुर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

फलक 22. नागराज, प्रस्तर-प्रतिमा, फतेहपुर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



फलक 23. छिद्रित डिजाइन युक्त पात्रावशेष, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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फलक 24. सुसज्जित शिरोभूषायुक्त स्त्री मृण्मूर्ति, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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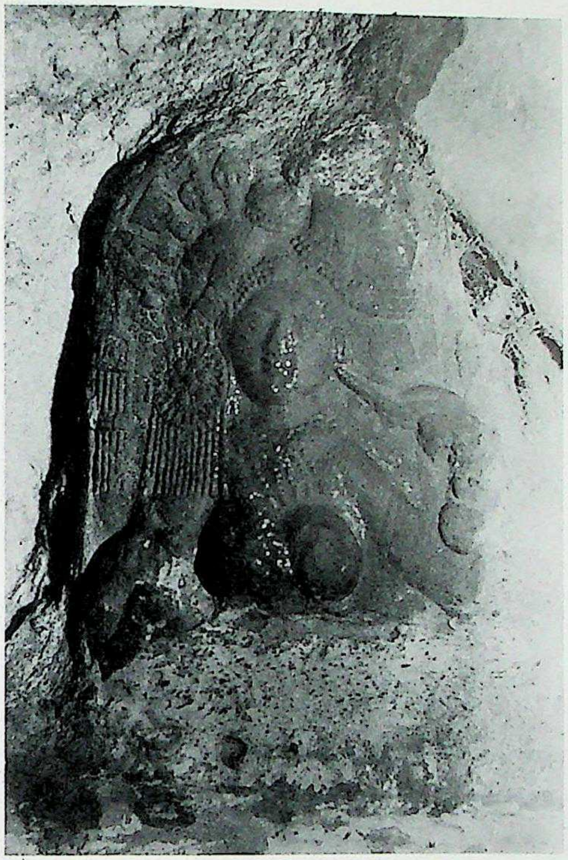

फलक 25. पंचचूडायुक्त देवी–मृण्मूर्ति, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

फलक 26. पंचचूडायुक्त देवी–मृण्मूर्ति, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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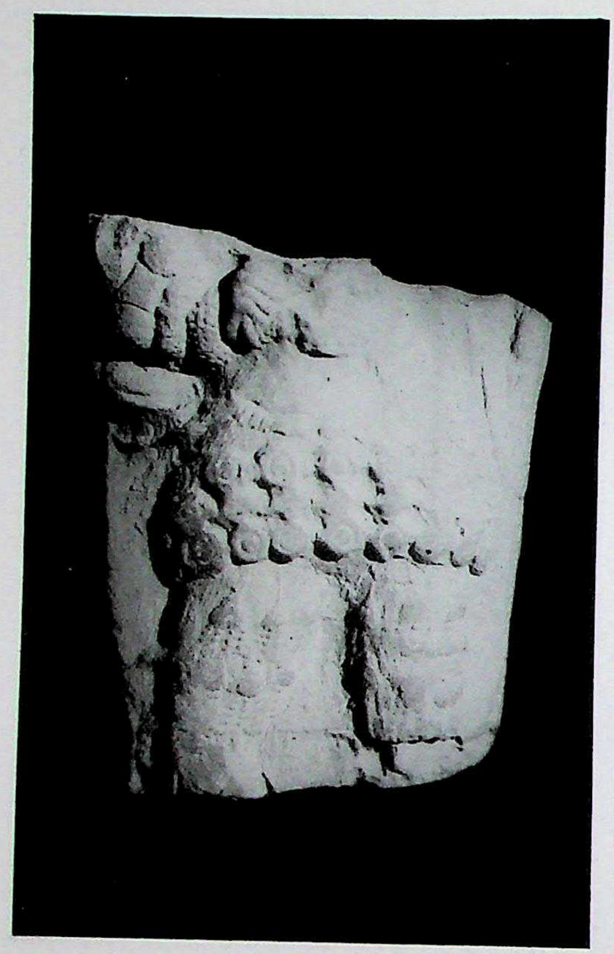

फलक 27. भग्न मृण्मूर्ति, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

फलक 28. प्रस्तर-स्तम्भ, मछैला, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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फलक 29. संगीत–नृत्य के दृश्यांकनयुक्त मृण्फलक, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

फलक 30. संगीत–नृत्य के दृश्यांकनयुक्त मृण्फलक, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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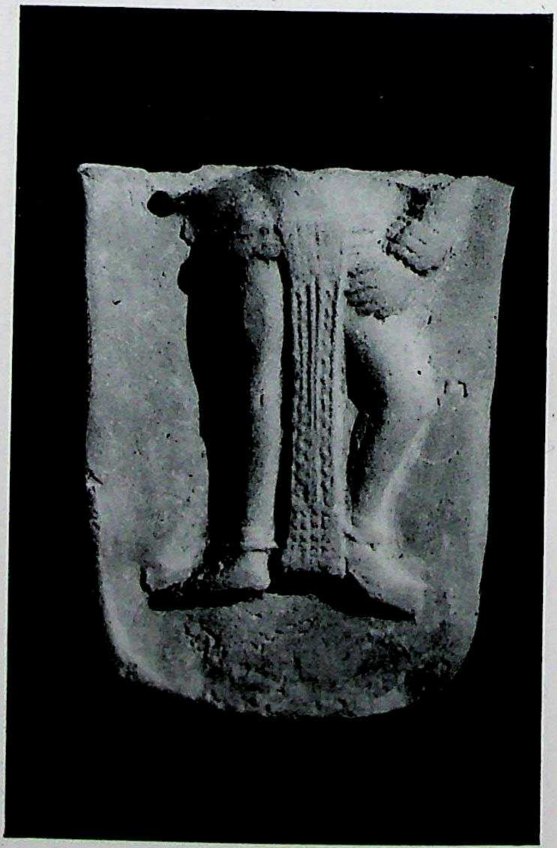
फलक 31. नर्तकी, मृण्फलक, मूसानगर, कानपुर देहात
(तिवारी एवं श्रीवास्तव)



फलक 32. नर्तकी, अधोभाग, मृण्फलक (खण्डित)मूसा-
नगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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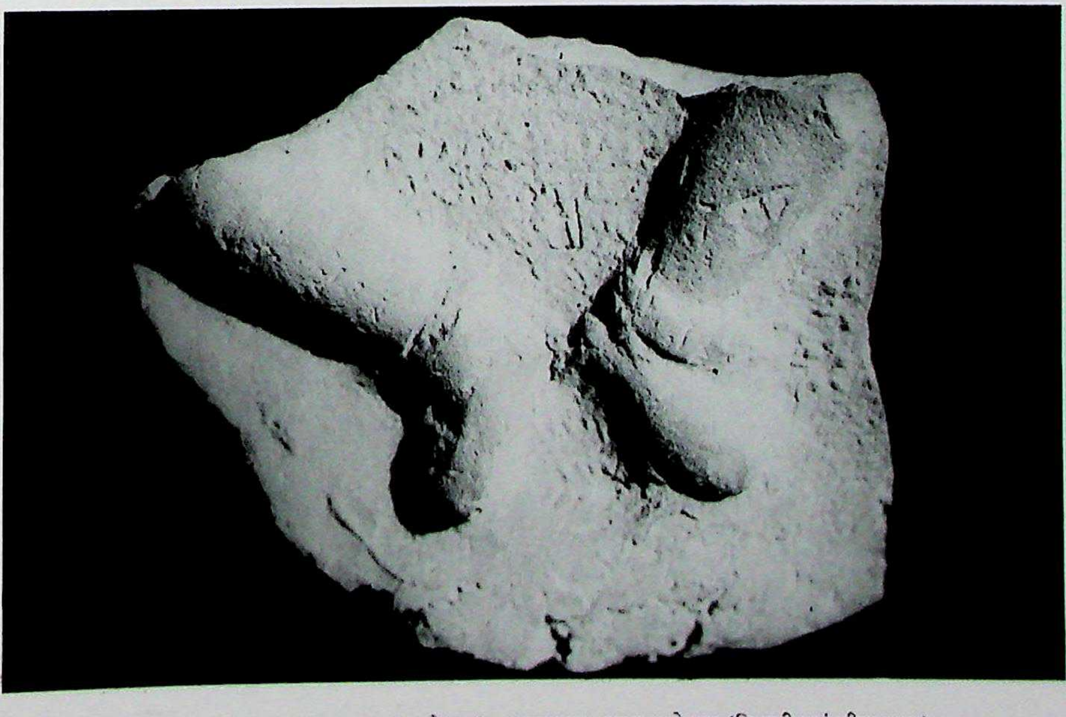
फलक 33. भग्न मृण्फलक (अधोभाग), मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)



फलक 34. भग्न मृण्फलक (अधोभाग), मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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फलक 35. अजमुखी आकृतियुक्त मृण्फलक, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

फलक 36. मृण्मूर्ति, शुक-सारिका, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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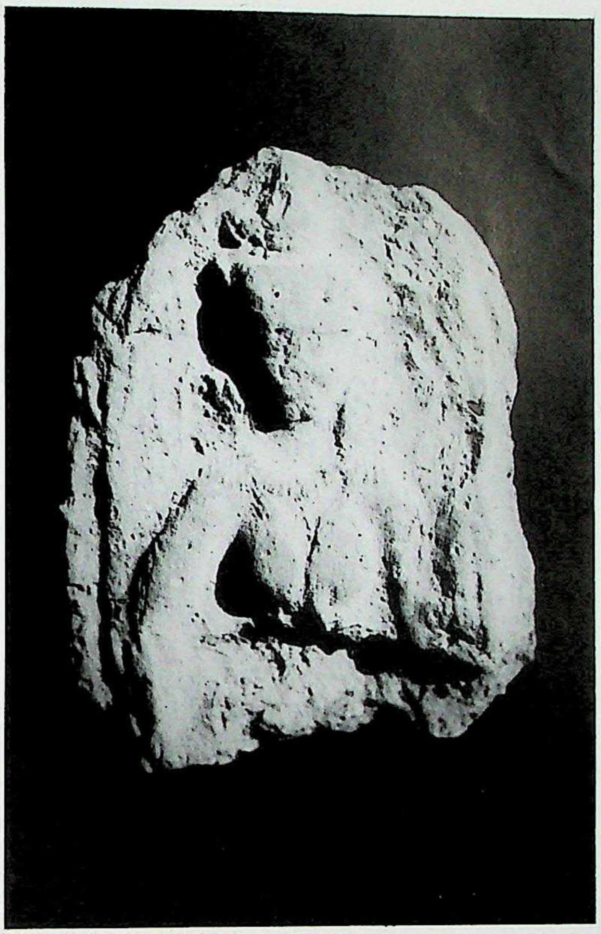
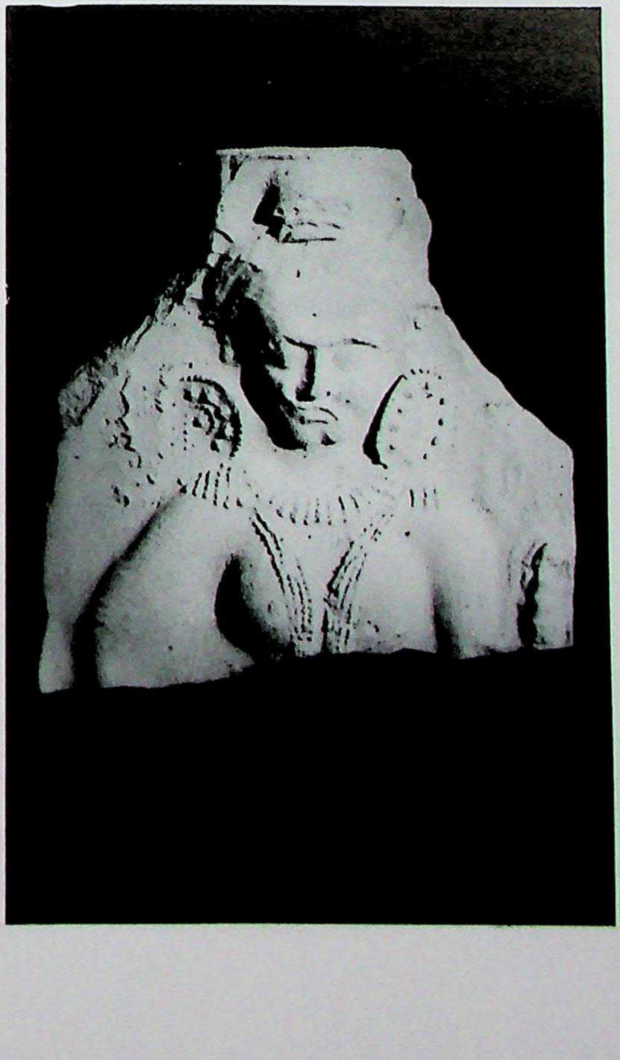


फलक 37. भग्न मृण्मूर्ति, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)



फलक 38. भग्न मृण्मूर्ति, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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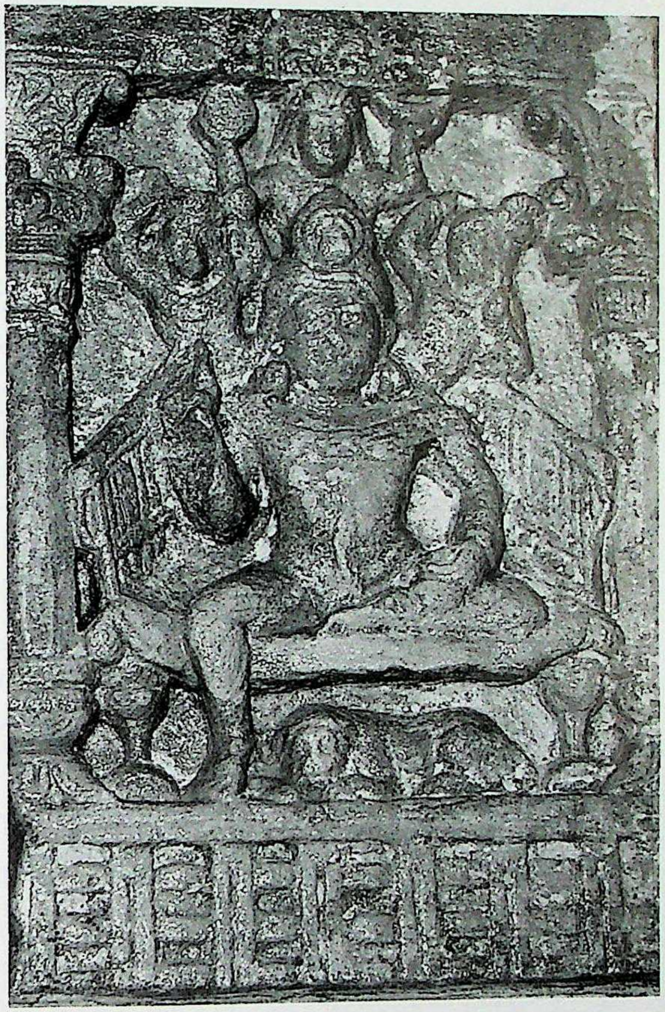
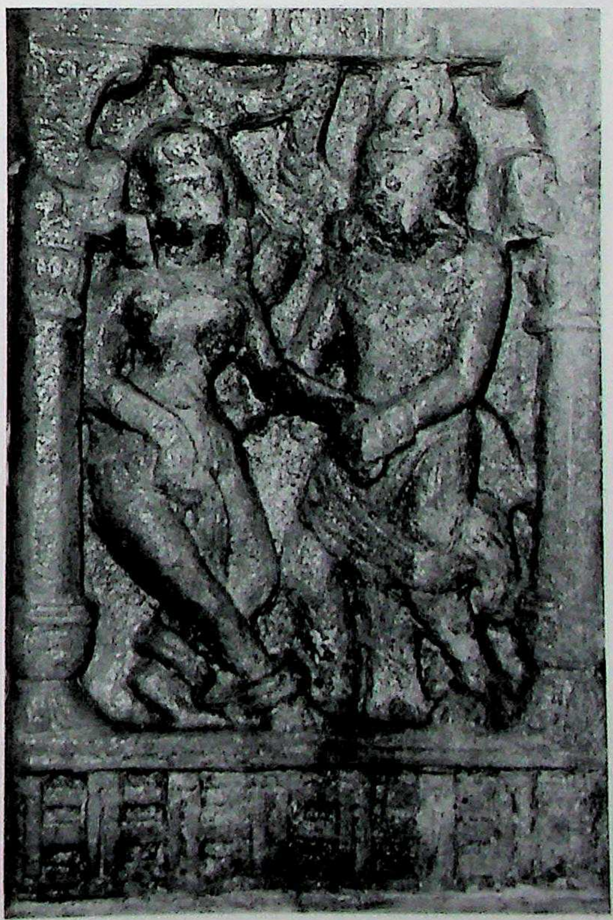
फलक 39. भग्न मृण्मूर्ति, मूसानगर, कानपुर देहात
(तिवारी एवं श्रीवास्तव)

फलक 40. भग्न मृण्मूर्ति, मूसानगर, कानपुर देहात
(तिवारी एवं श्रीवास्तव)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



फलक 41. चतुर्व्यूह ऊर्ध्वलिंग शिव, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)



फलक 42. प्रणयी युग़ल, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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फलक 43. प्रणयी युगल, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

फलक 44. स्थानक शिव, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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फलक 45. प्रणयी युगल, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

फलक 46. प्रणयी युगल, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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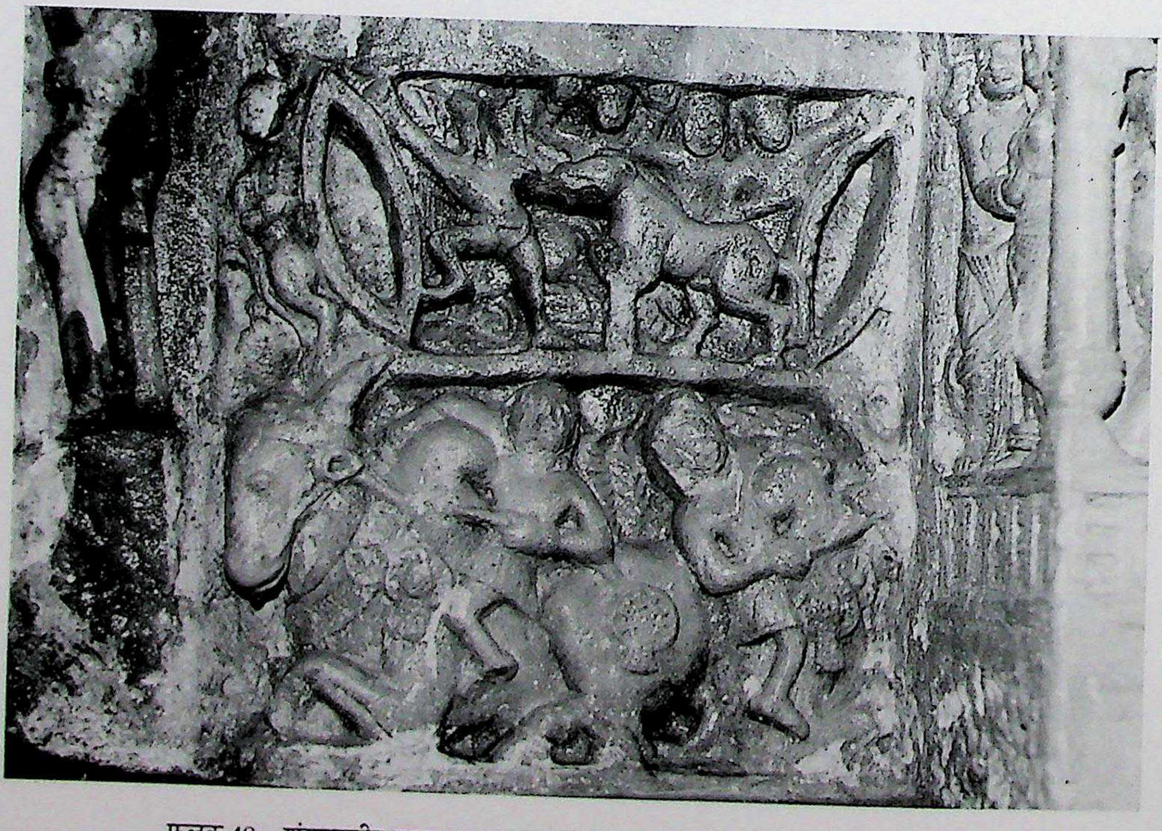
फलक 47. खण्डित मृण्मूर्ति, मूसानगर, कानपुर देहात
(तिवारी एवं श्रीवास्तव)



फलक 48. शुंगकालीन प्रस्तर-फलक, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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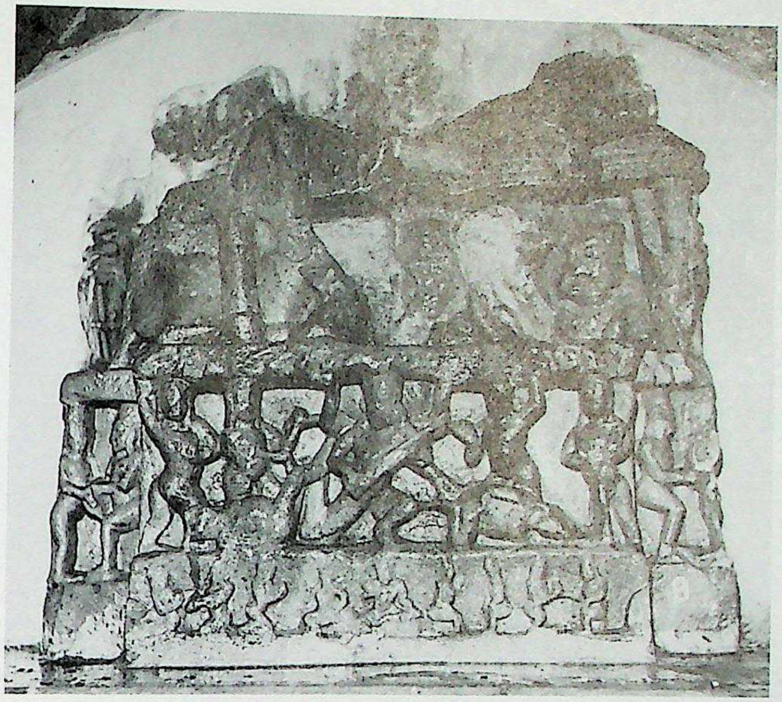
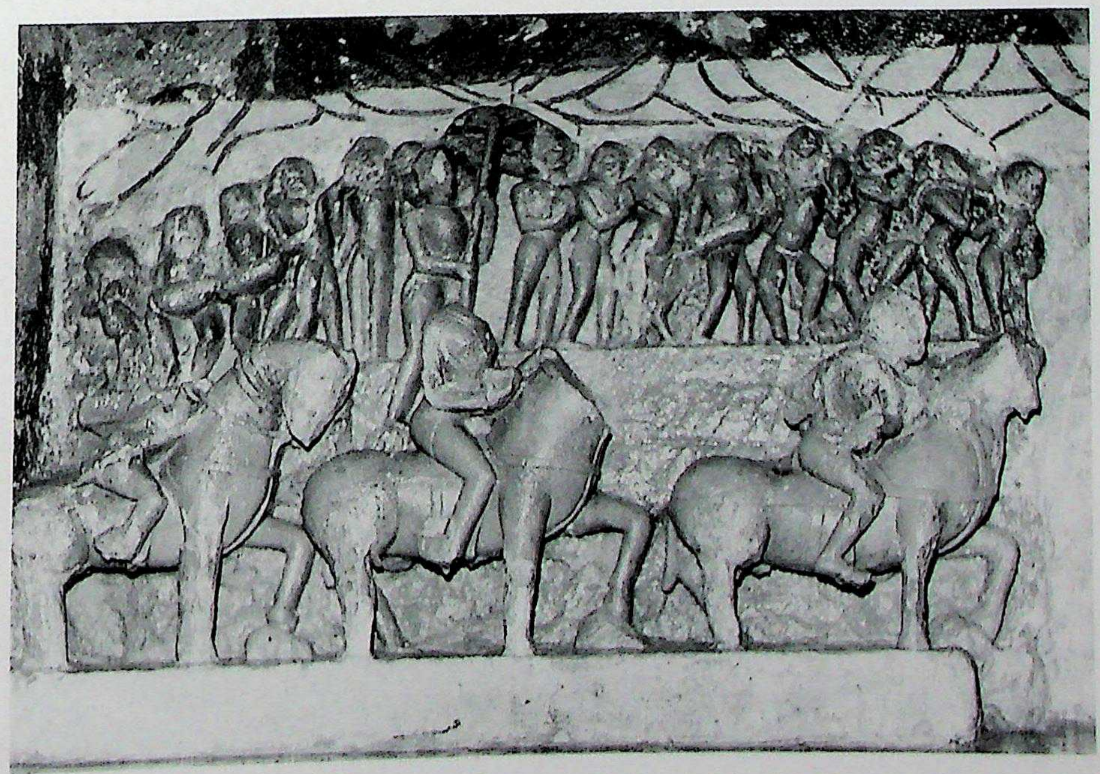


फलक 49. रावणानुग्रह प्रस्तर-प्रतिमा (खण्डित), मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)



फलक 50. रेवन्त, प्रस्तर-प्रतिमा (खण्डित), मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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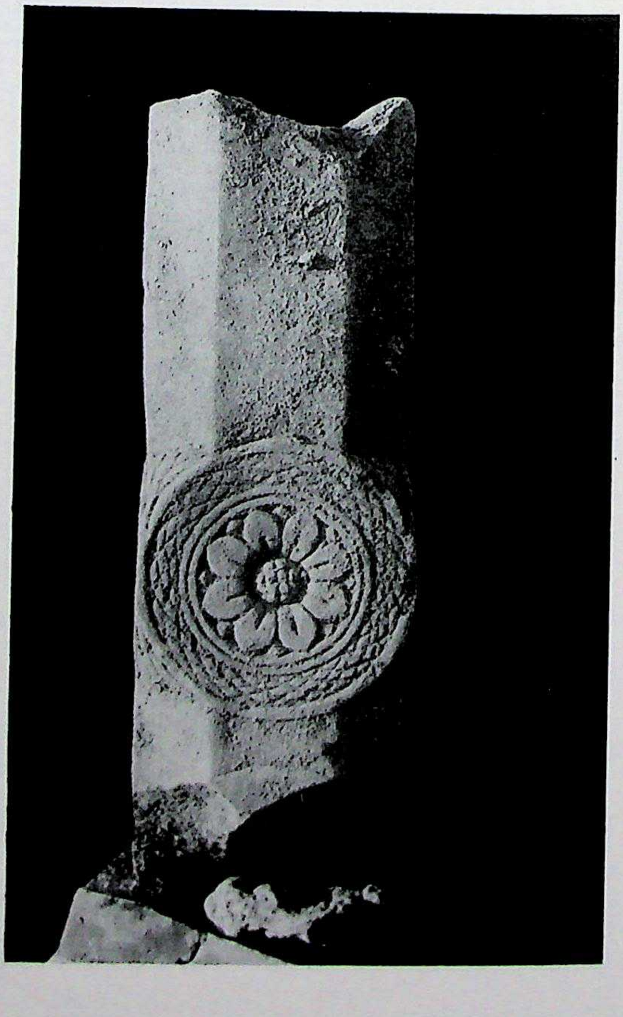
फलक 51. अलंकृत वेदिका स्तम्भ, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)



फलक 52. अलंकृत वेदिका स्तम्भ, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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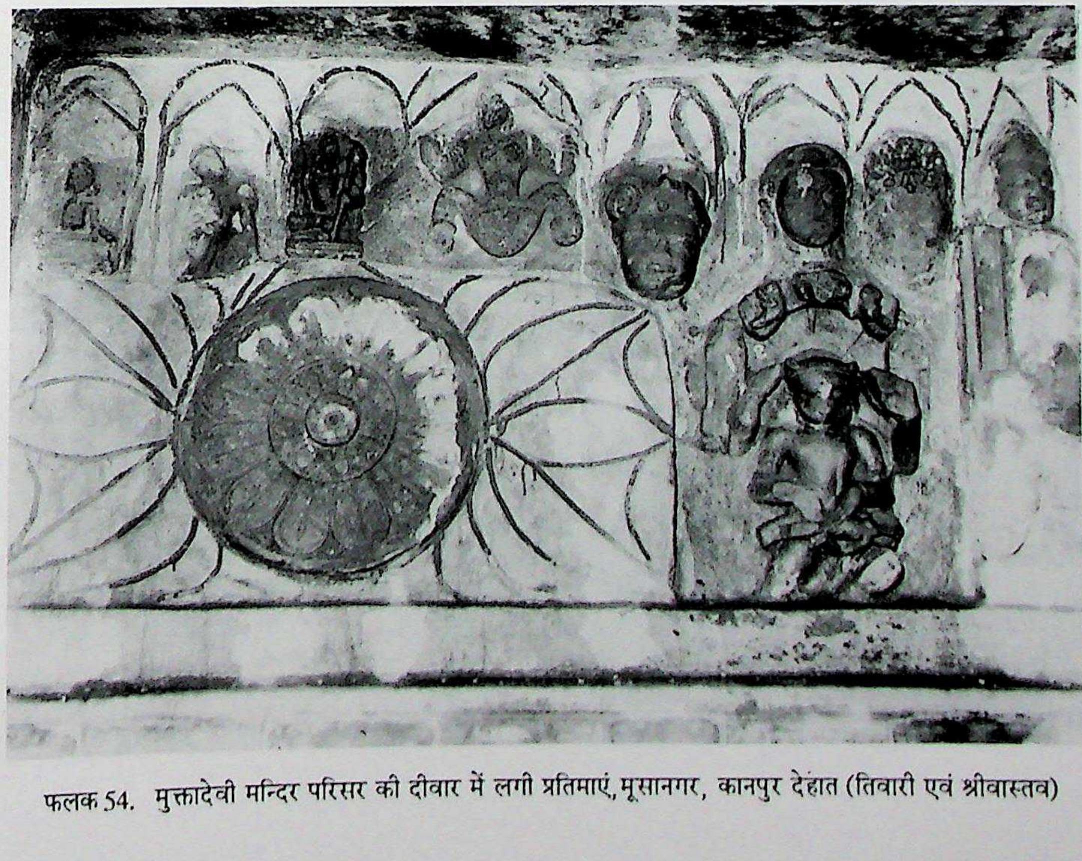
फलक 53. वेदिका स्तम्भ का भग्नांश ?, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)



फलक 54. मुक्तादेवी मन्दिर परिसर की दीवार में लगी प्रतिमाएं, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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फलक 55. भग्न मृण्मूर्ति, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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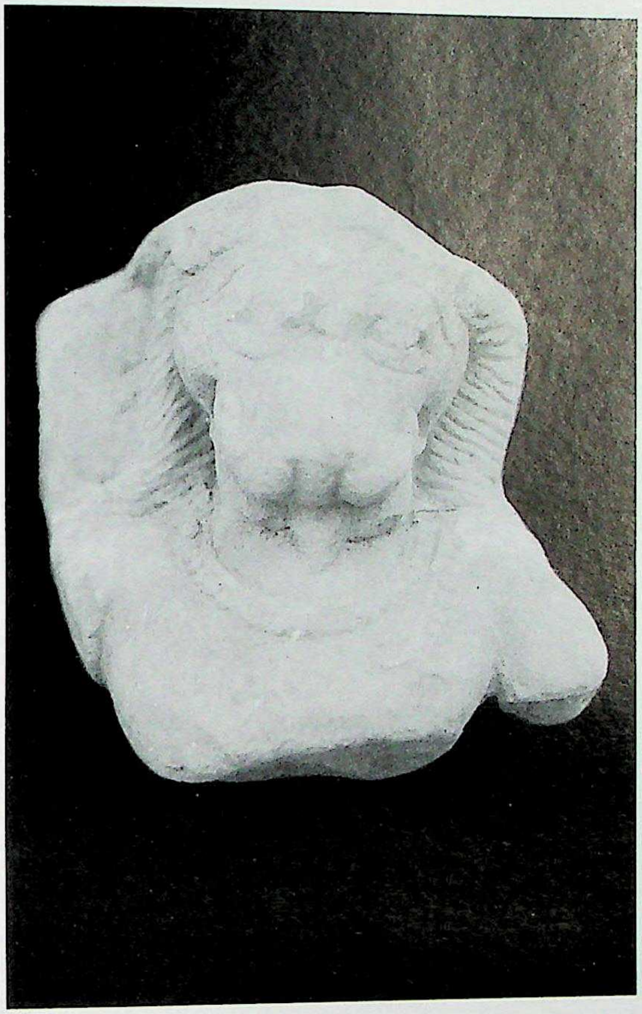

फलक 56. खण्डित प्रस्तर-प्रतिमा, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

फलक 57. ब्रह्मा की भग्न प्रस्तर-प्रतिमा, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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फलक 58. भग्न प्रस्तर-प्रतिमा, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

फलक 59. भग्न प्रस्तर-प्रतिमा, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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फलक 60. अभिलिखित प्रस्तर निर्मित बैलगाड़ी, मूसागनर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

फलक 61. उपर्युक्त बैलगाड़ी पर अंकित अभिलेख, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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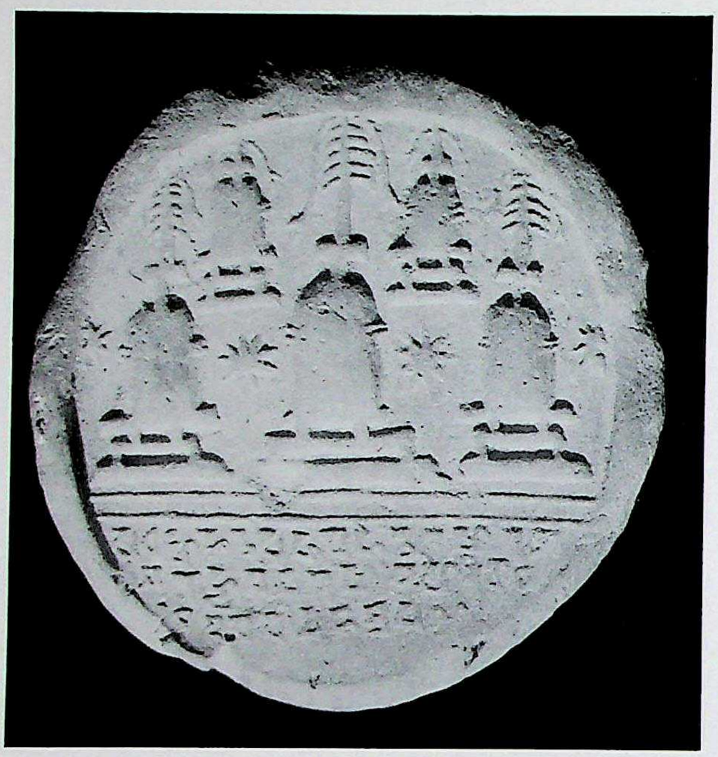
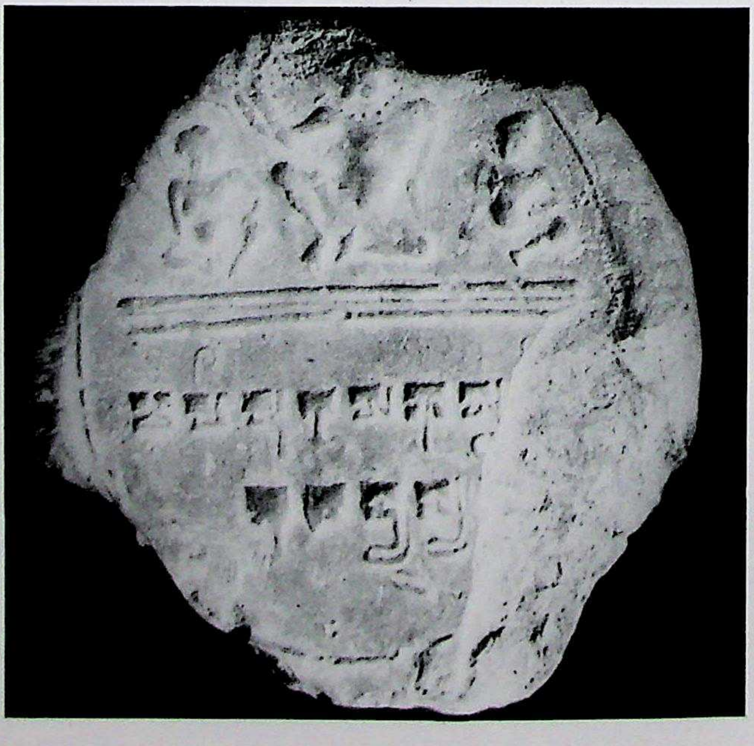


फलक 62. बौद्ध सूत्र अंकित मिट्टी की मुद्रा-छाप, मूसानगर, कानपुर देहात (तिवारी एवं श्रीवास्तव)



फलक 63. **महीपुरूषकस्य... द्यस्य** अभिलिखित मुद्रा-छाप, मूसागनर, कानपुर देहात (तिवारी एवं श्रीवास्तव)

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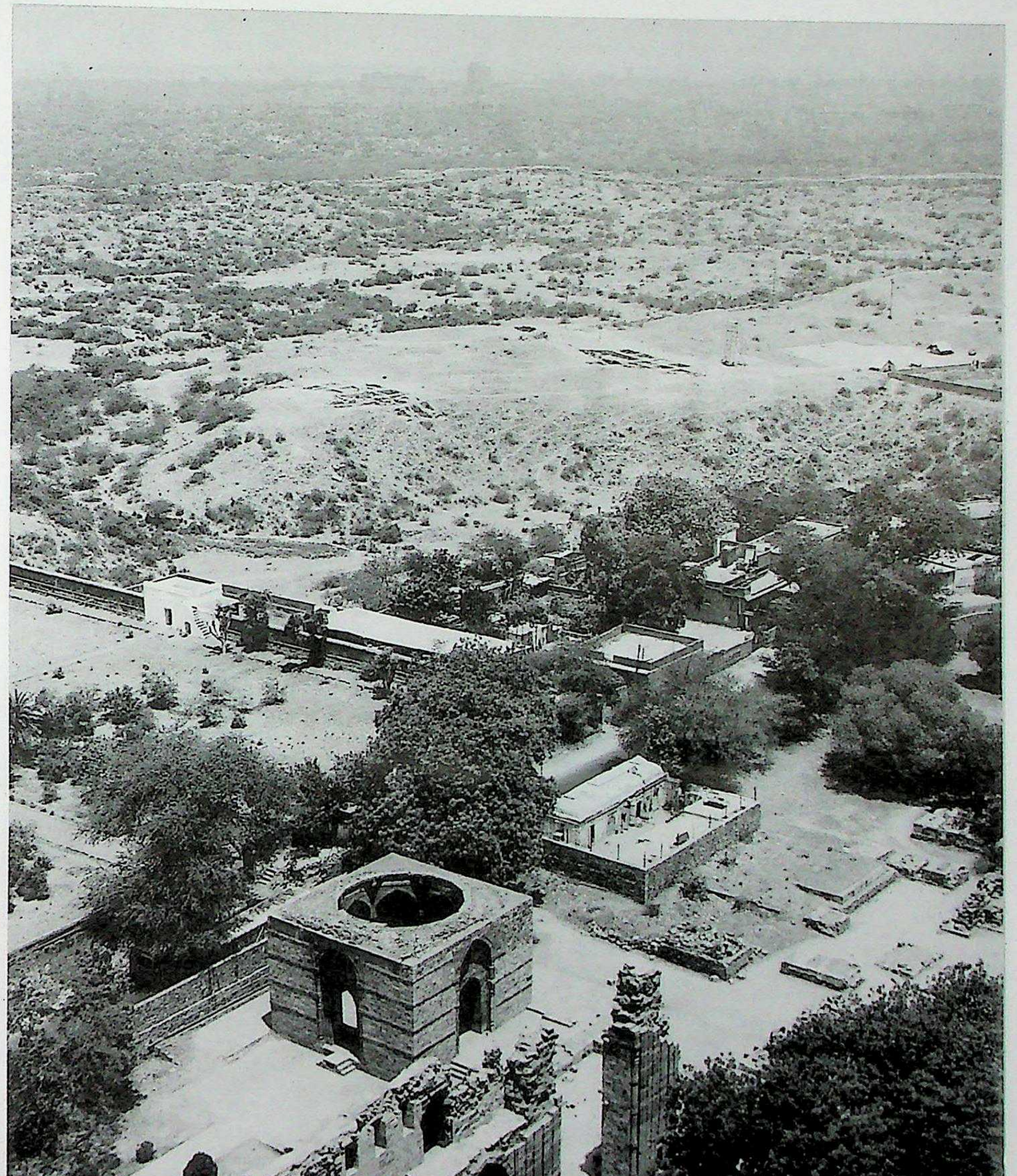

Pl. 64 Lal Kot: A general view of excavations (Mani, B.R.)

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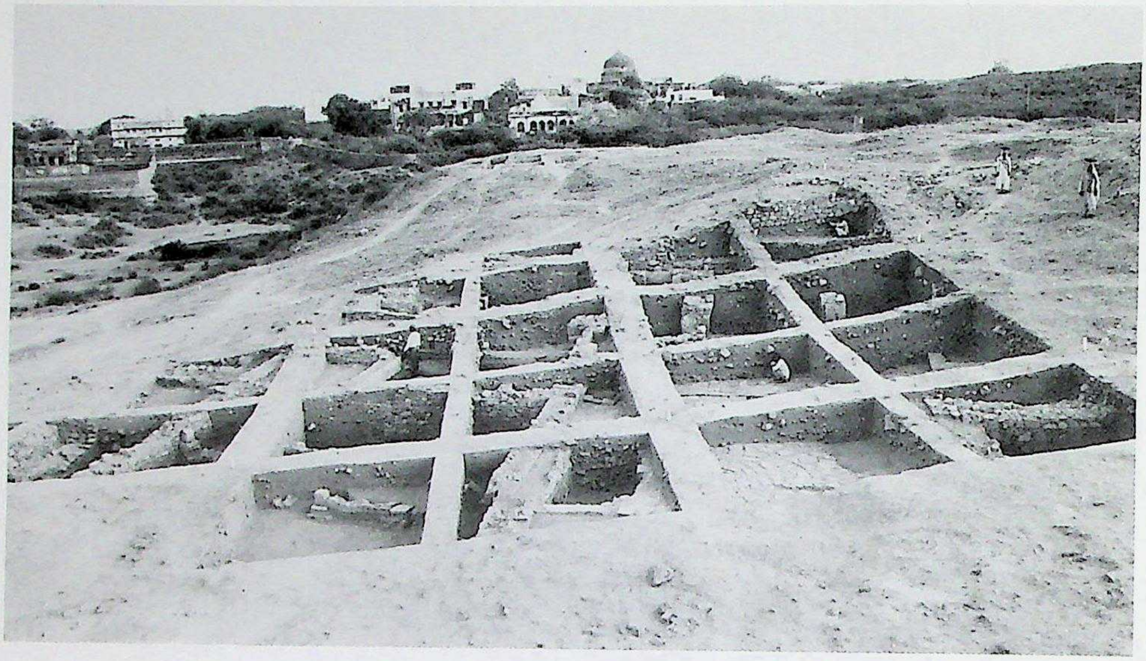

Pl.65. Lal kot: A general view of excavated quadrants (Mani, B.R.)

Pl.66. Different phases of periods I & II (Mani, B.R.)

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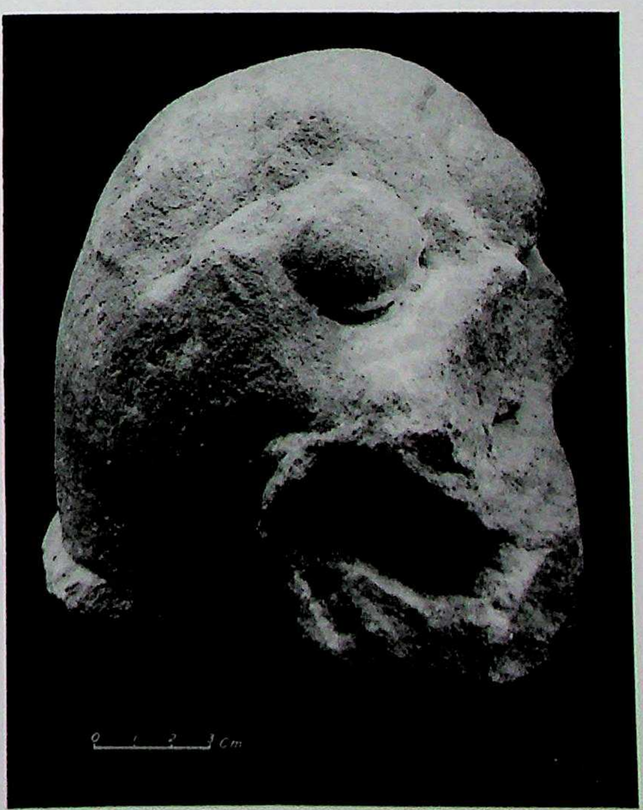
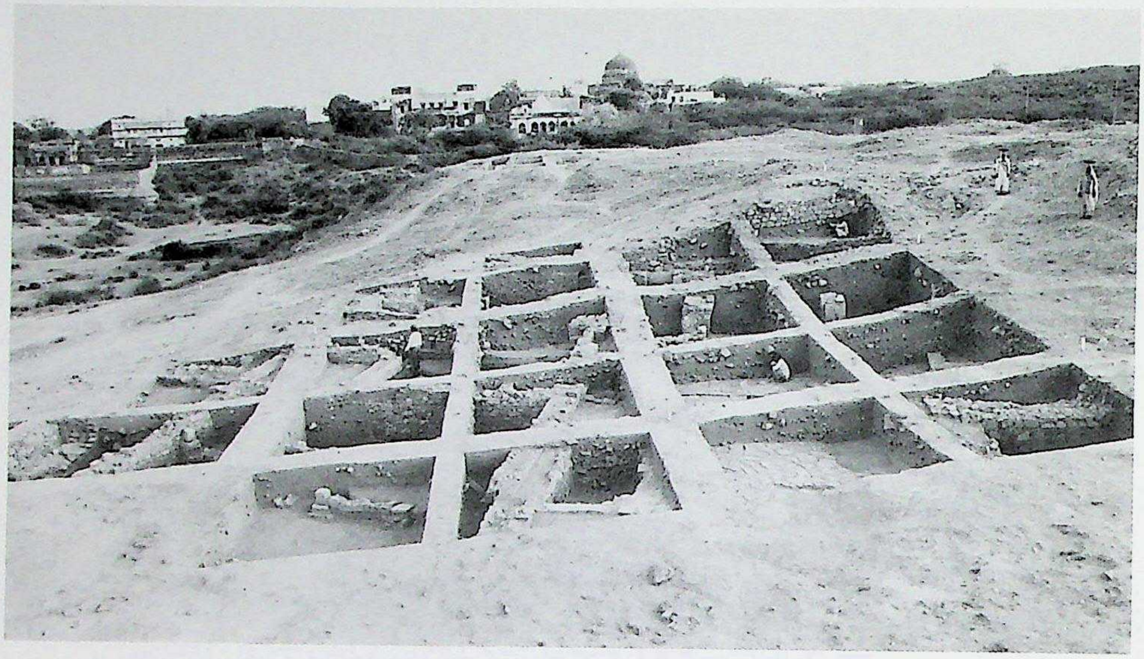
Pl.67. A part of a door-jamb depicting mithuna figures (Mani, B.R.)

Pl.68. A small sand stone sculpture of Gaṇeśa



Pl.69. A stone head of a lion (Mani, B.R.)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



Pl.65. Lal kot: A general view of excavated quadrants (Mani, B.R.)

Pl.66. Different phases of periods I & II (Mani, B.R.)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

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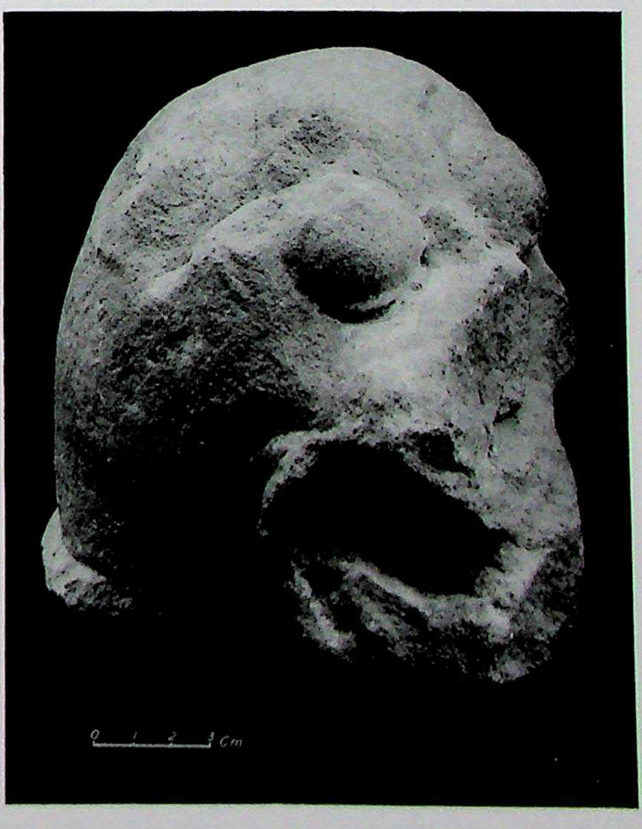


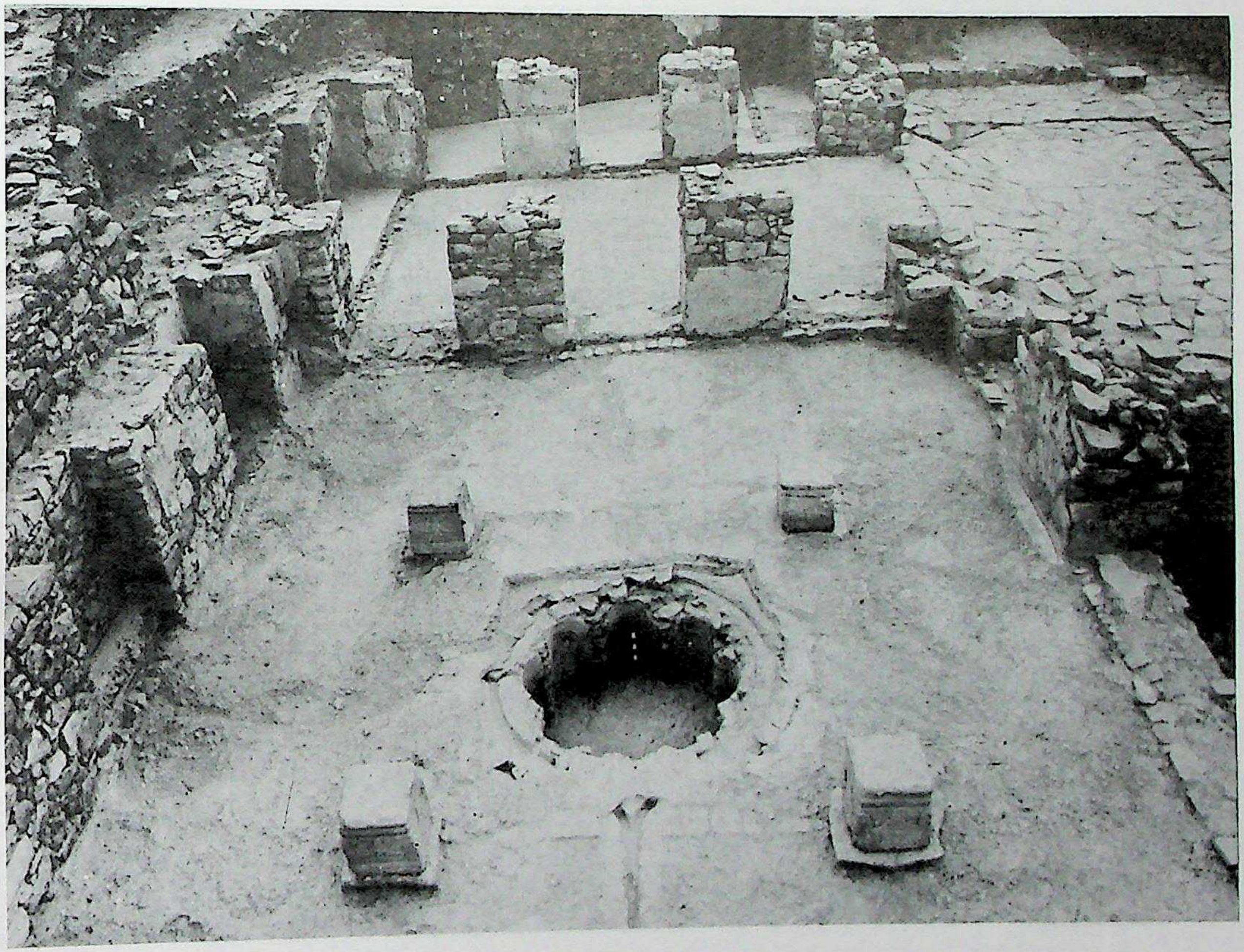
Pl.69. A stone head of a lion (Mani, B.R.)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Pl.70. A terracotta mould for casting Tirthankara figure (Mani, B.R.)

Pl. 71. Impression of the above mould (Mani, B.R.)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



Pl.72. Parts of a Palace complex (Mani, B.R.)

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Pl 73. Eight lotus petal designed circular water cistern of Sub-phase 1 A of period II. (Mani, B.R.)

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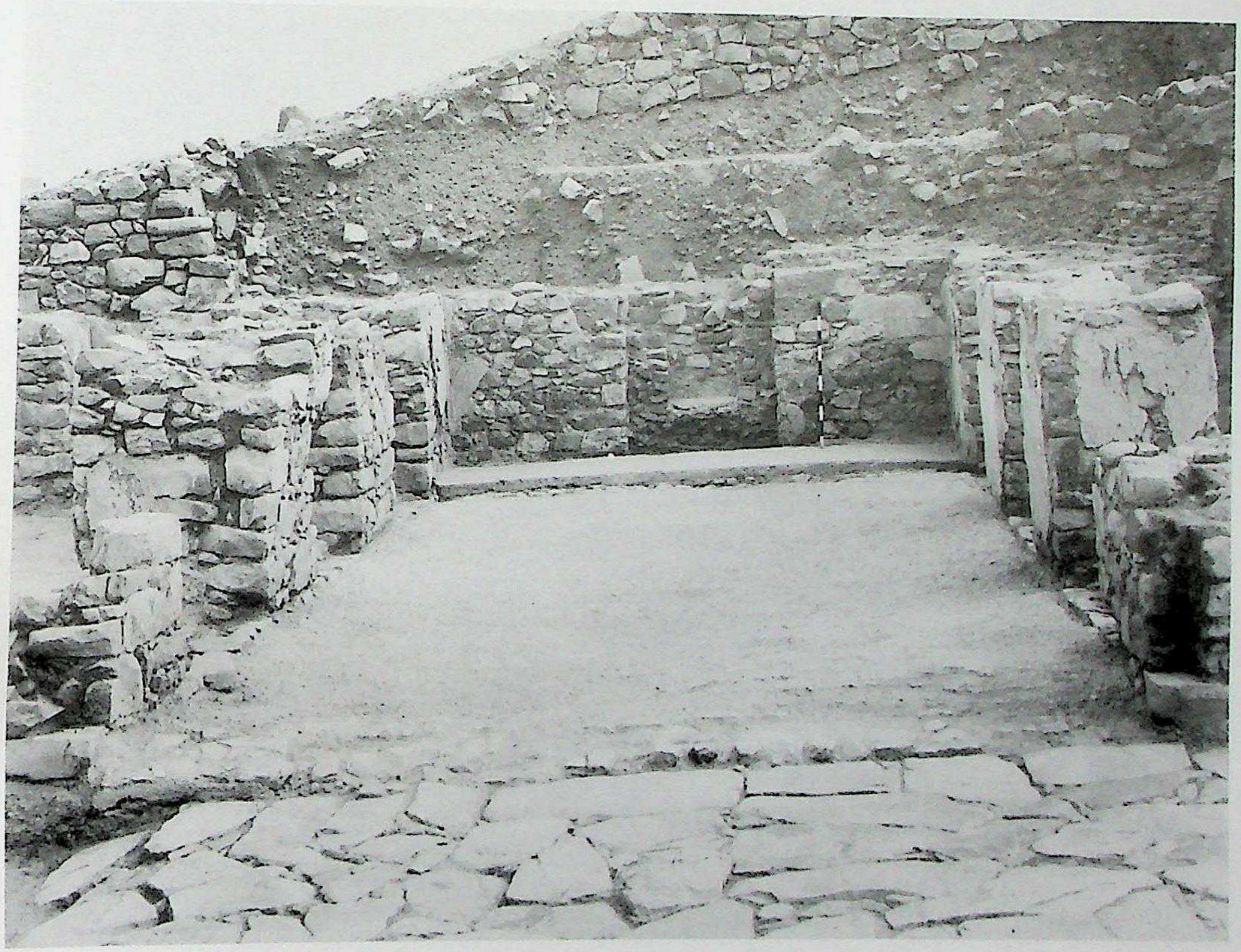
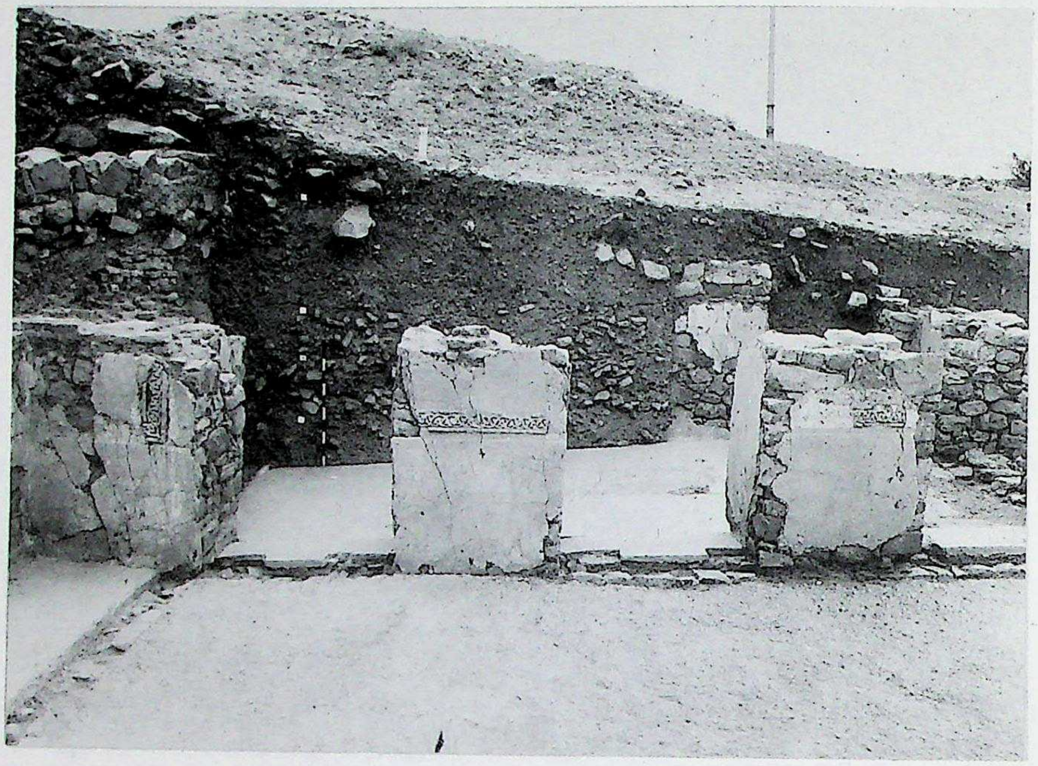


Pl.74. View of an excavated room-1 and its adjoining verandah of Sub-phase 1 A of Pd. II (Mani, B.R.)

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



Pl. 75. View of an excavated room–2 of Sub–phase 1 A of Pd. II (Mani, B.R.)

Pl. 76. Band decorated with undercut design of a climber with flowers and leaves. (Mani, B.R.)

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Pl.77. Brick masonary work of water cistern of Sub-phase I A of Pd.II (Mani, B.R.)

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Pl.78. Rectangular water cistern of Phase II of Pd. II (Mani, B.R.)

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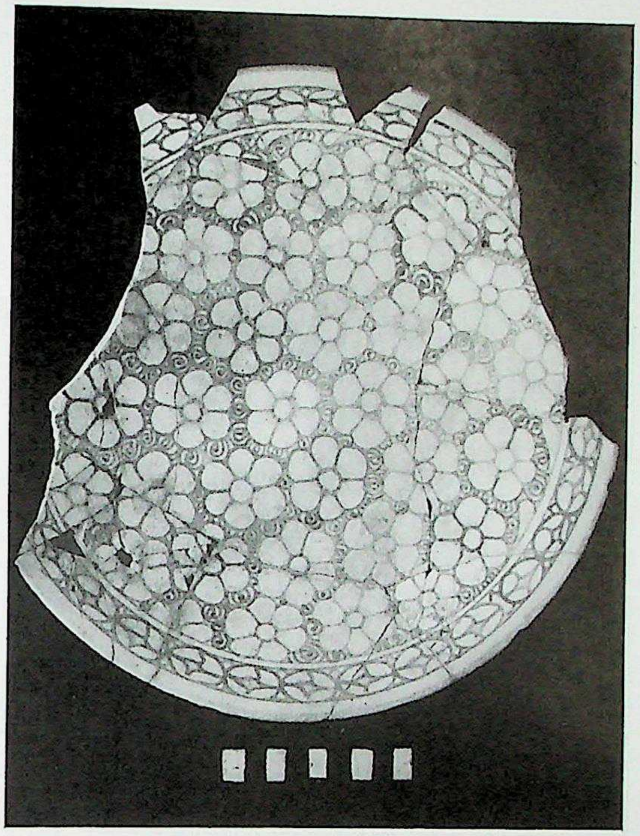
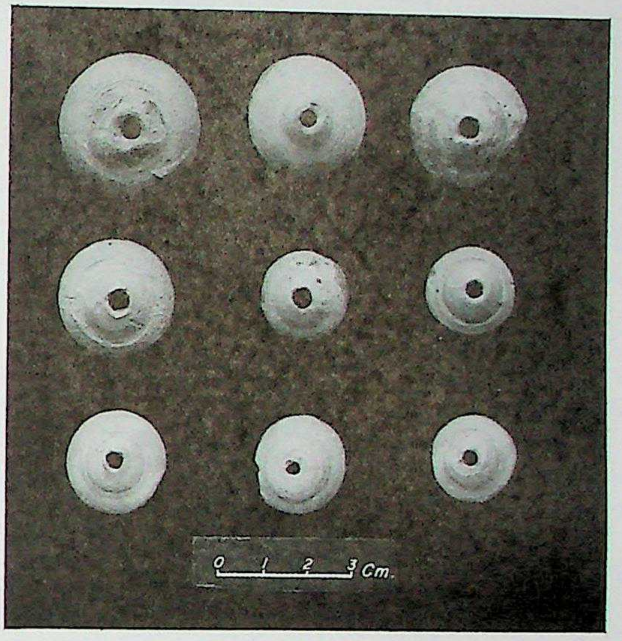
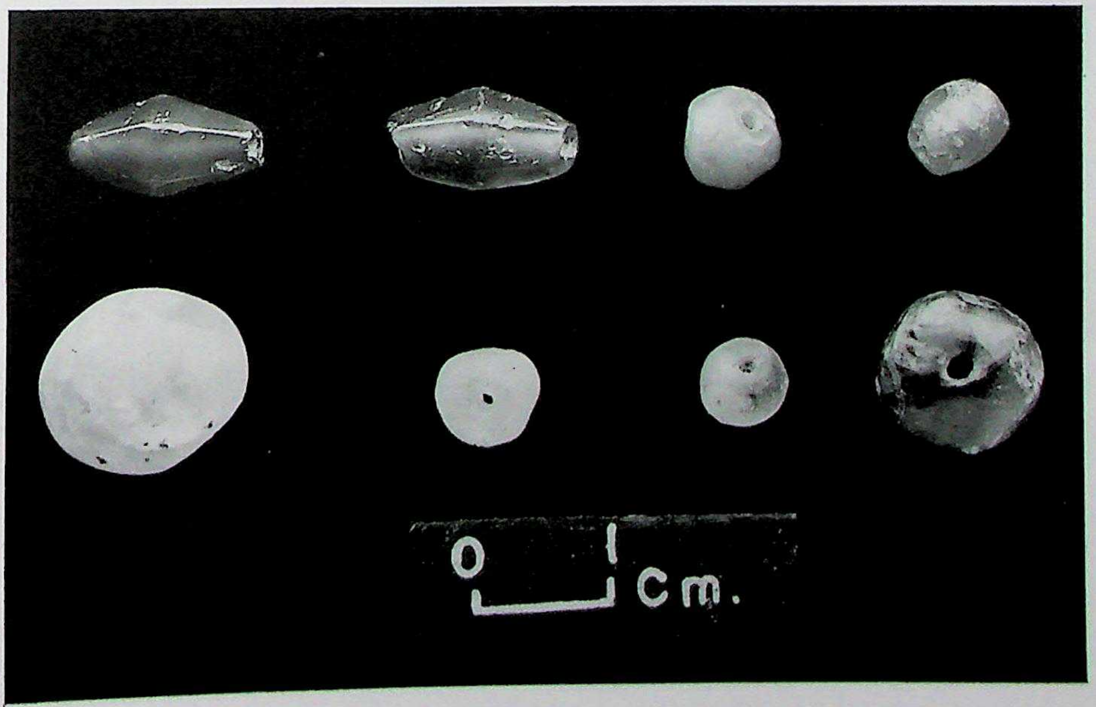


Pl. 79. Painted glazed ware (Mani, B.R.)



Pl.80. Beads of Phase IV of Pd. II (Mani, B.R.)



Pl.81. Stone beads of Phase IV of Pd. II (Mani, B.R.)

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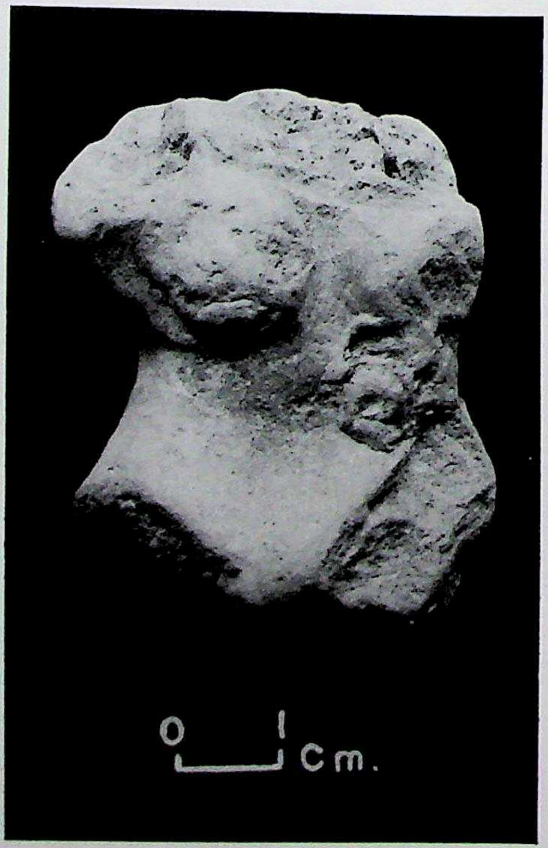
Pl. 82. Terracotta human figurines (Mani, B.R.)



Pl.83. A terracotta headless torso of a female figure (Mani, B.R.)

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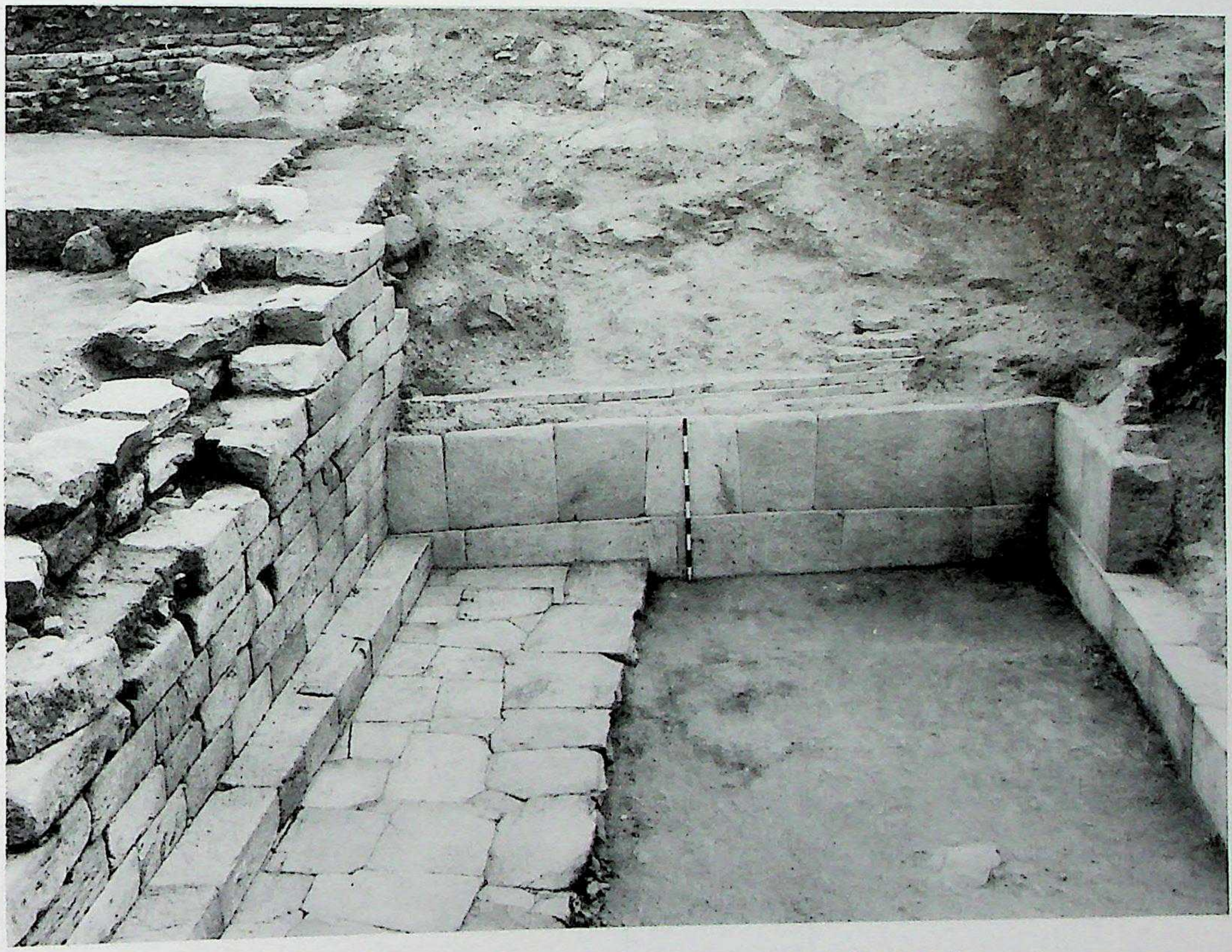

Pl.84. The tank consisting of a retaining wall. (Mani, B.R.)

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Pl.85. Upper part of the western side of Anang Tal with vertically bottom and two wide landing plaltforms (Mani, B.R.)

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Pl. 86. Pārśvanātha, Siron (Lalitpur-U.P), IIth cent. A.D. (Singh, Amar)

Pl. 87. Mother and child, Gwalior fort (Gwalior -M.P), c. 10th cent. A.D.(Singh, Amar)

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Pl.88. Pārśvanātha, Gwalior fort (Gwalior–M.P) c.8th cent. A.D.(Singh, Amar)

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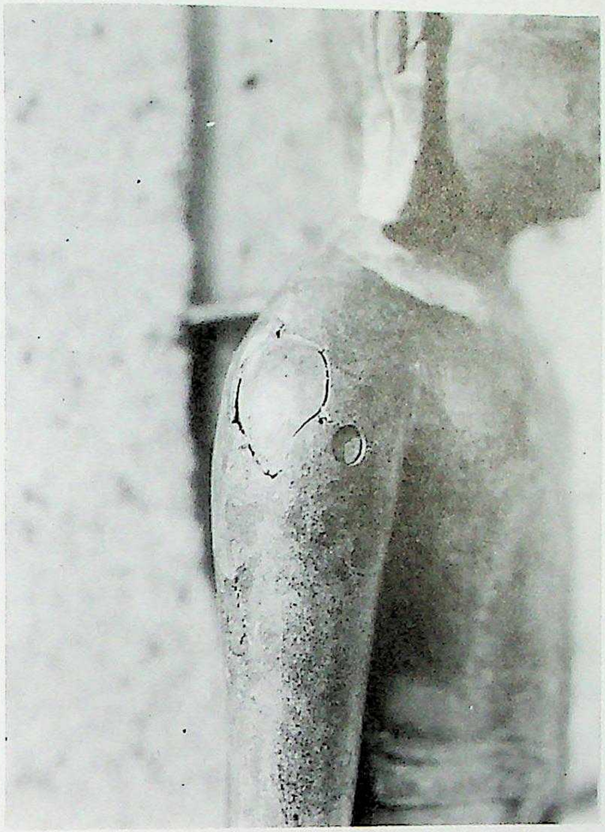
Pl.89. Adinatha image with pedestal cast in single mould bronze (gilded), Vasantagadha, c.8th cent. A.D; Collection, Sri Mahavir Jain Aradhana kendra, Koba, Gandhinagar, Gujarat (Kumar, Lalit)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Pl.90. Sprue mark on a standing Jina image (detail), Bronze (gilded), Vasantagadha, c. 10th cent. A.D; Collection: Sri Mahavir Jaina Aradhana kendra koba, Gandhinagar, Gujarat (Kumar, Lalit)

Pl.91. Curly hair carved with chisel. Detail as in Pl.90 (Kumar, Lalit)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



Pl.92. Ancient repair. Detail of a Jina image, Bronze, Vasantagadha, c.8th cent. A.D; Collection: Sri Mahavira Jaina Aradhana kendra, Koba, Gandhinagar, Gujarat (Kumar, Lalit)

Pl.93. Ancient repair. Detail as in Pl.89 (Kumar, Lalit)

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Pl.94. Post–view of a transplantedBuddhist temple showing standing figure of Buddha, Nagarajunakonda hill top, Andhra Pradesh (Singh, H.N.)

Pl. 95. Post–view of the transplanted bathing ghat, Nagarajunakonda hill top, Andhra Pradesh (Singh, H.N.)

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Pl.96. Post–view showing Navbrahma group of temples at Alampur (on the left) salvaged by raising the greyne–wall (in the middle) with the dam water (on the right) (Singh, H.N.)

Pl.97. Post–view showing Navabrahma group of temples at Alampur (in the background) salvaged by raising the greyne–wall (in the foreground) (Singh, H.N.)

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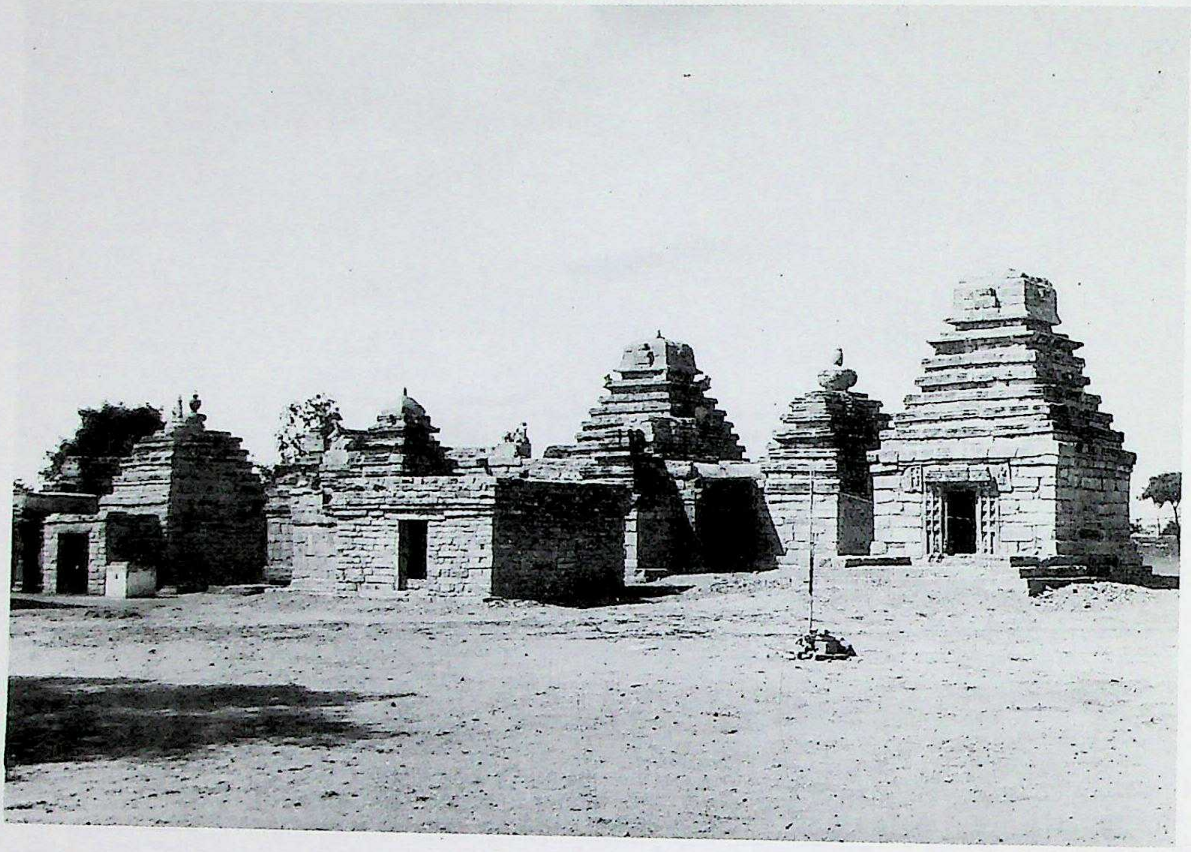
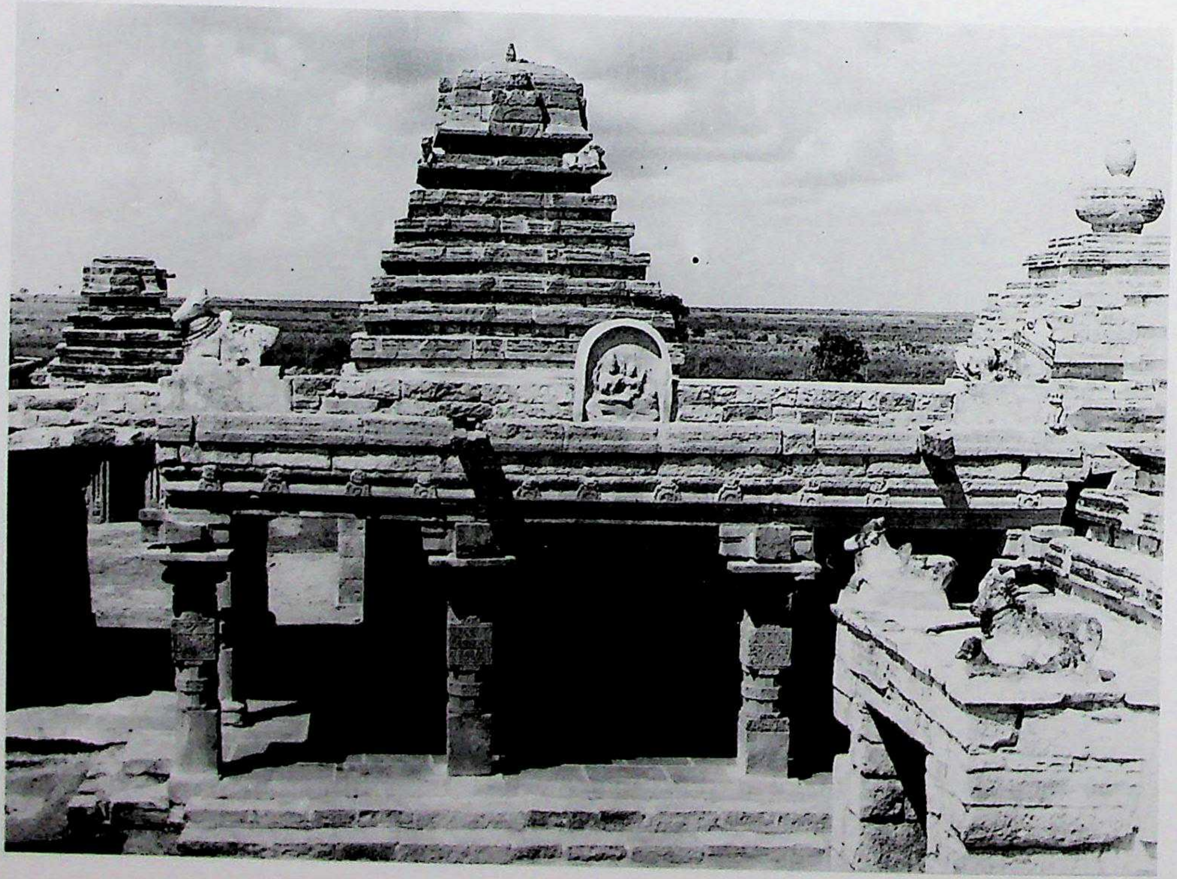
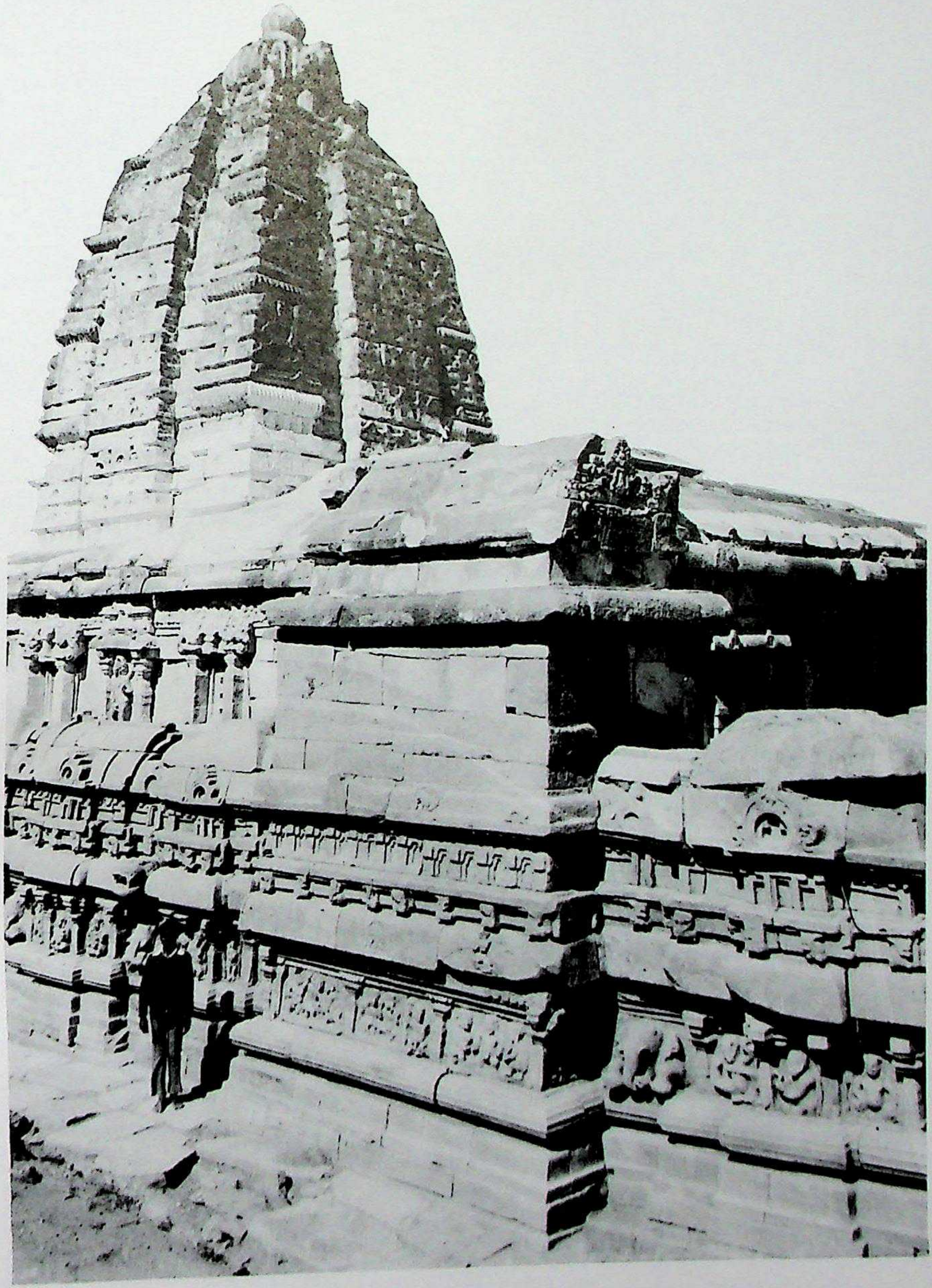


Pl.98. Post–view showing transplanted Papanasi group of temples near Alampur (Singh, H.N.)



Pl.99. Post–view showing transplanted main Temple–F of Papanasi group of temples near Alampur (Singh, H.N.)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



Pl.100. Pre-view of Kudavelli Sangameswara Swamy Temple after exposing by excavation the adhisthana portion of the temple, view from SE. (Singh,H.N.)

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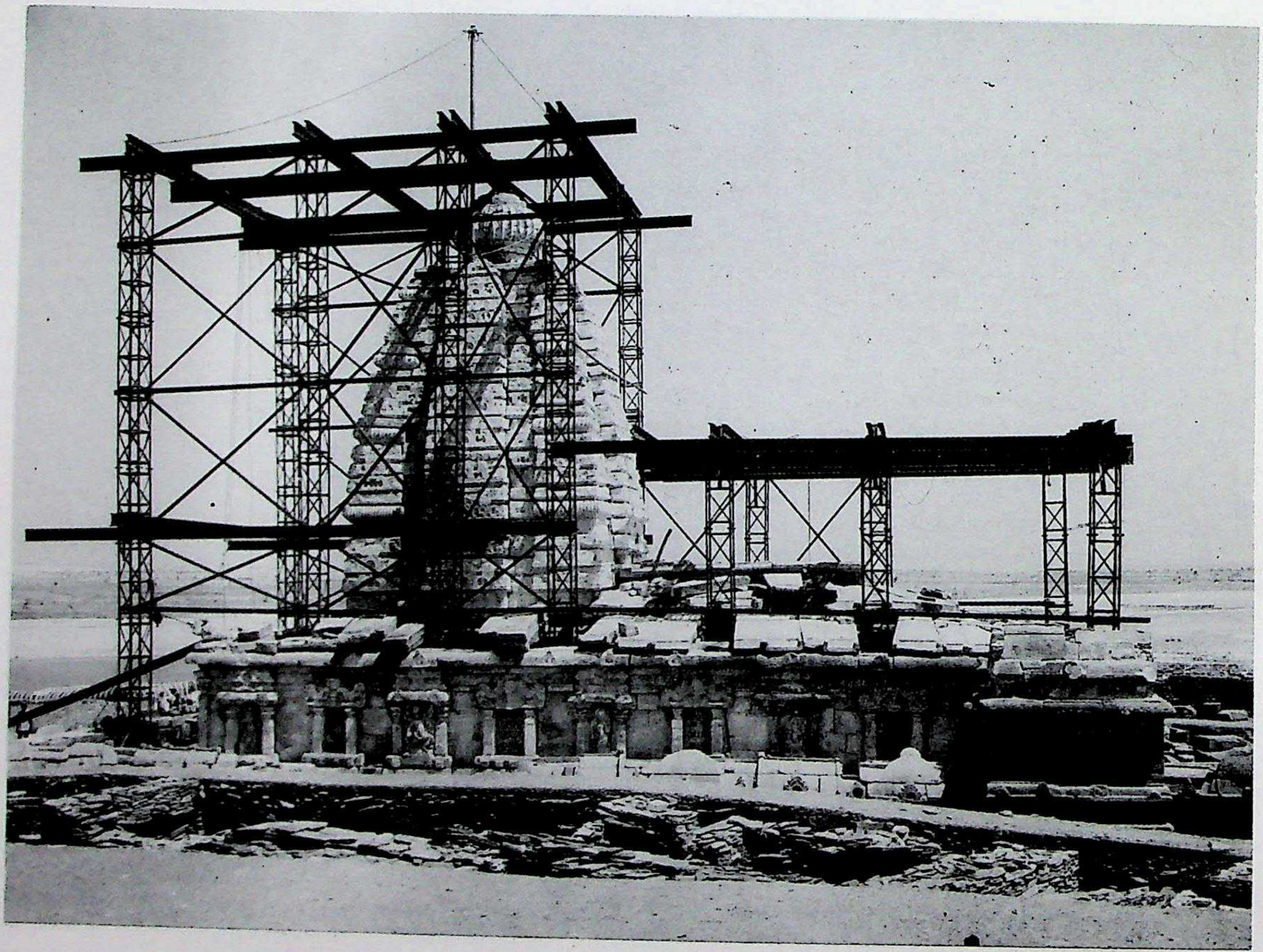

Pl.101 Pre–view showing the mechanical erection of the huge frame–work of iron tress for the removal of the architectural members of the Kudavelli, Sangameswara Swamy temple–with the excavated trenches in the foreground view from South (Singh, H.N.)

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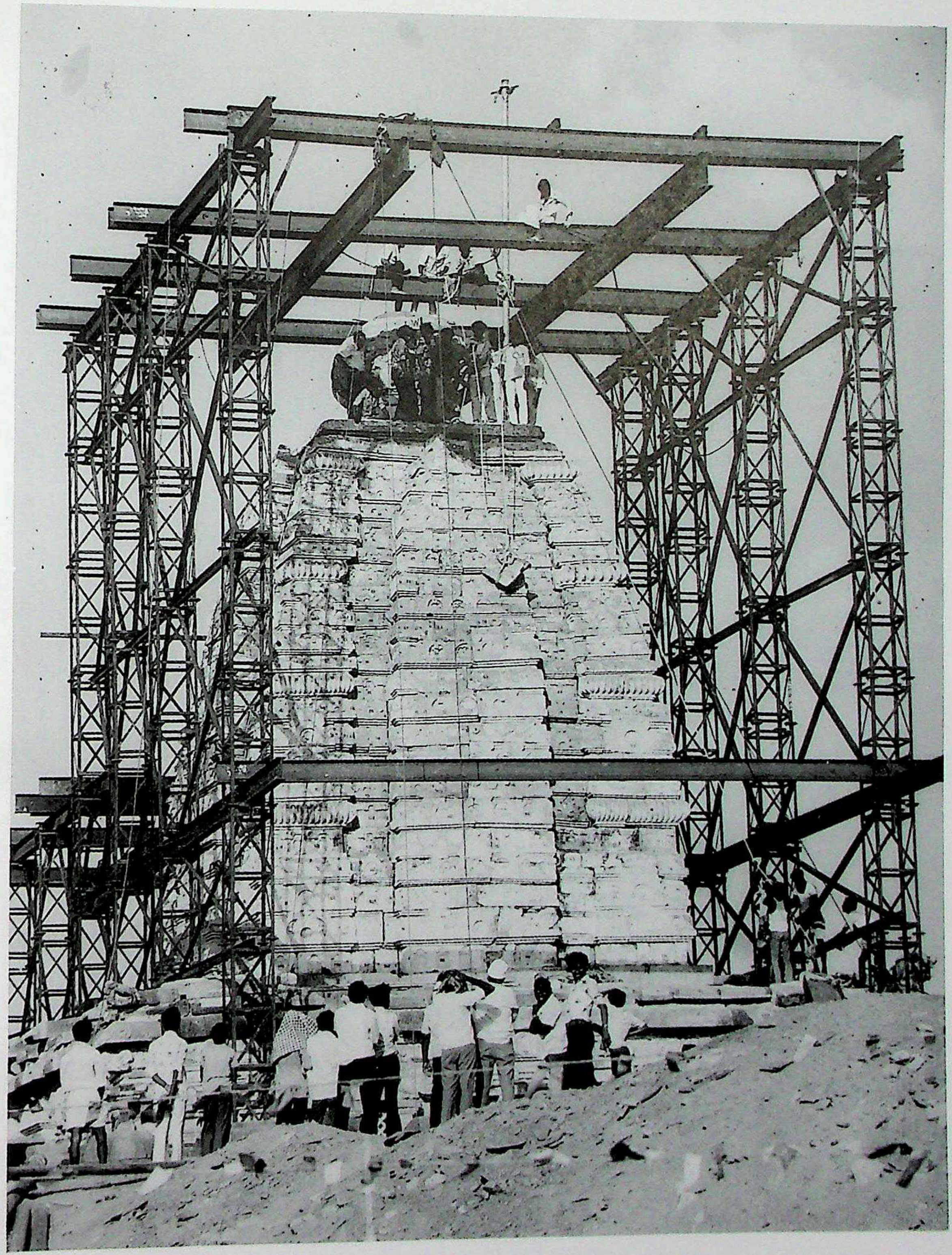

Pl. 102. View showing the removal of the architectural stones of the Kudavelli Sangameswara Swamy temple, view from west (Singh, H.N.)

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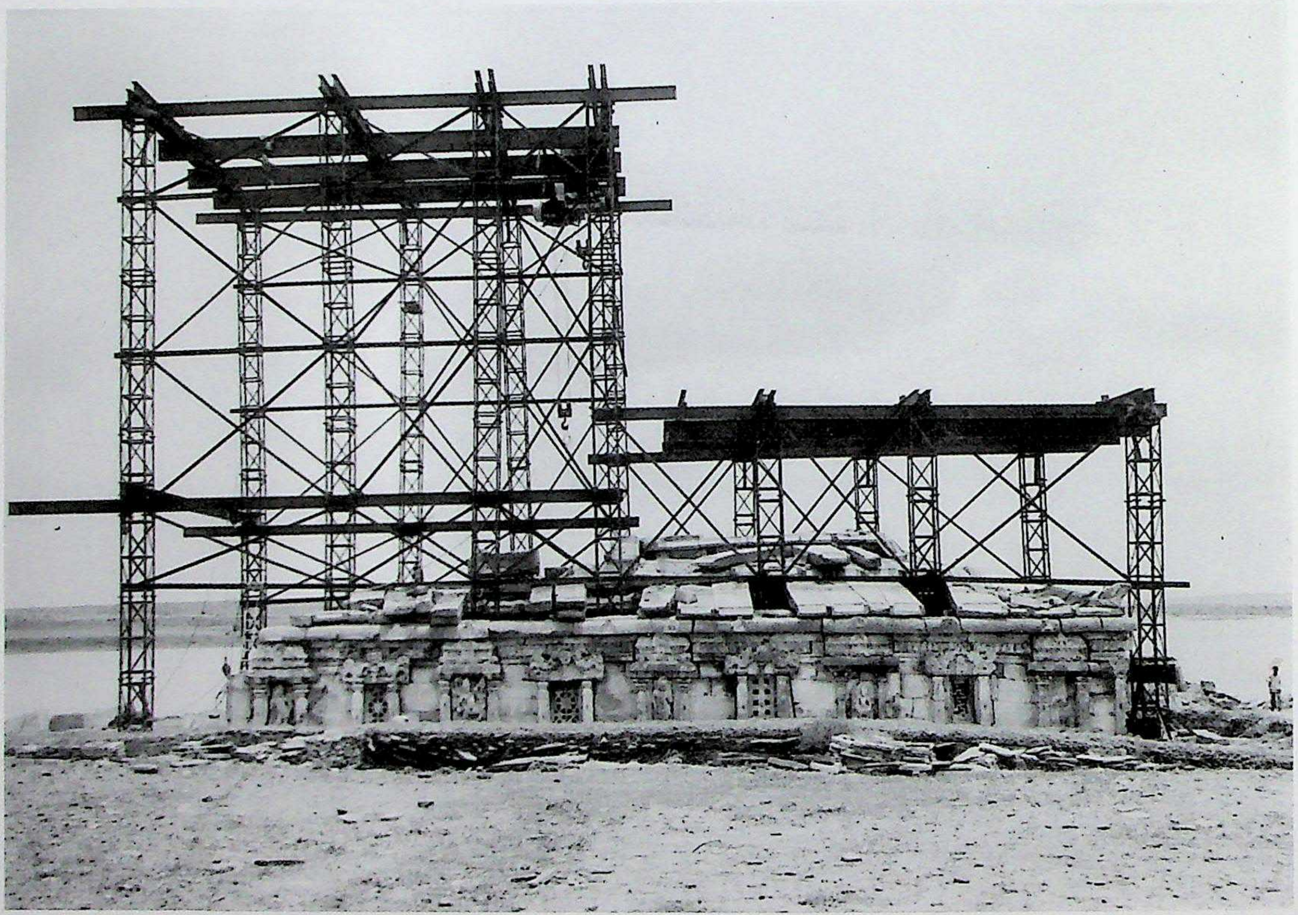
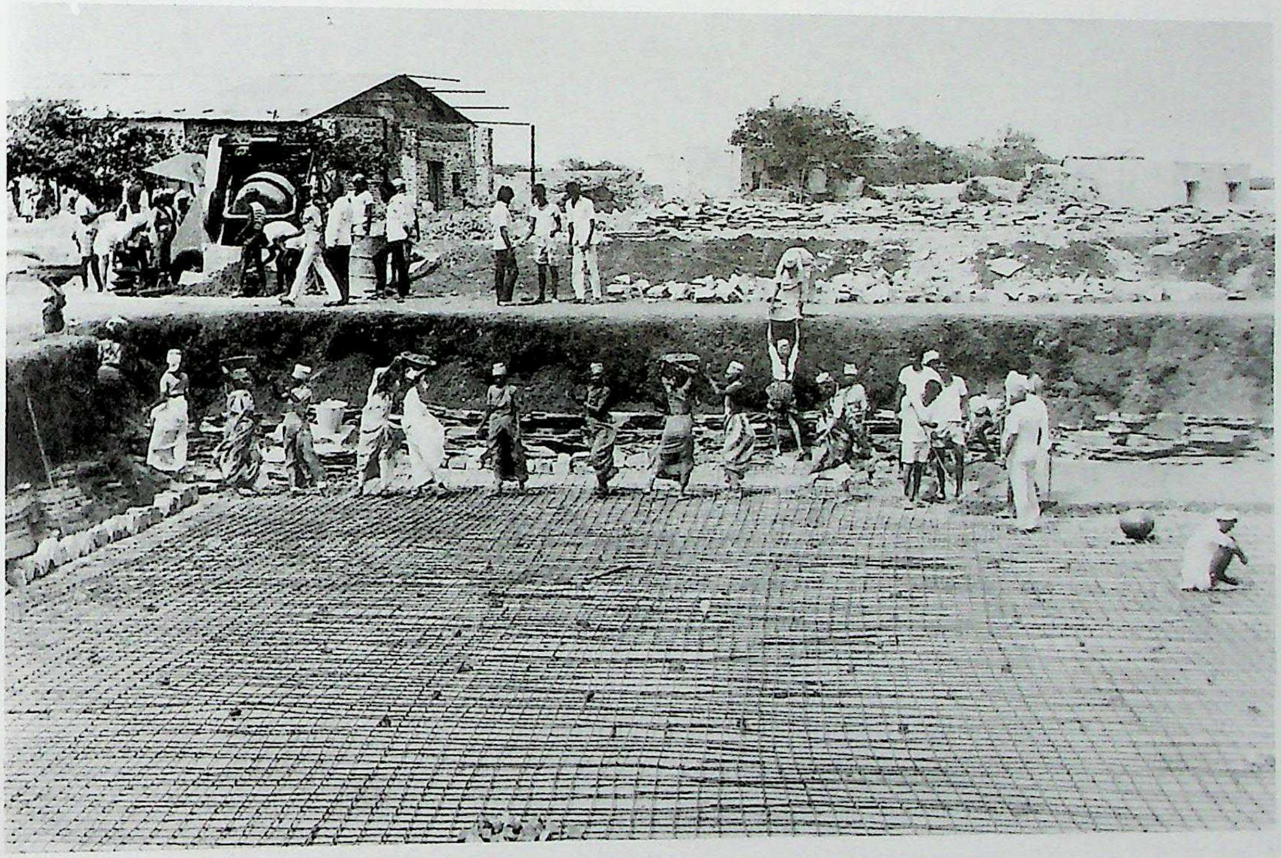


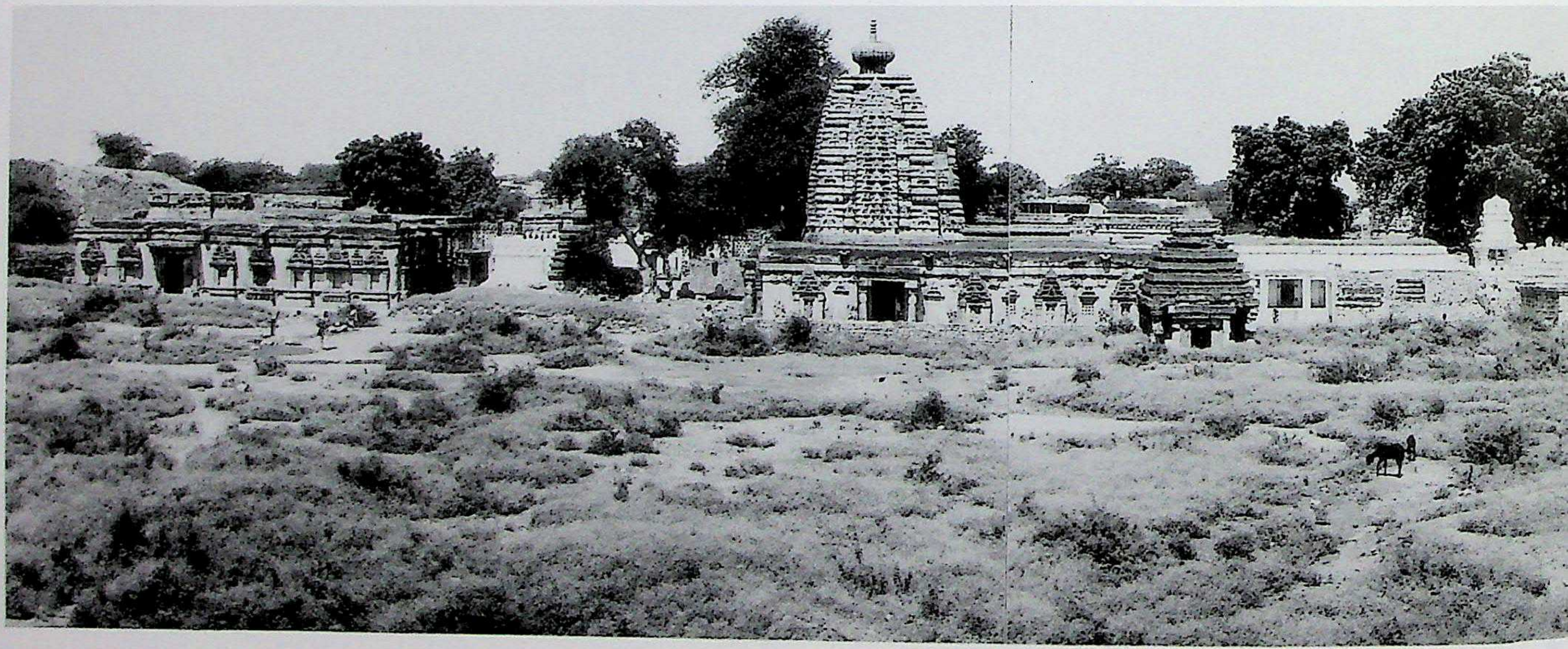
Pl.103. View showing the complete removal of the sikhara portion of the kudavelli Sangameswara Swamy temple with the excavated trenches in the foreground and rivers in the background, view from south (Singh H.N.)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



Pl.104. View showing the laying of the reinforced concrete raft foundation before the reconstruction of the Kudavelli Sangameswara Swamy Temple at the new site-at the outskirt of Alampur town in mahaboob Nagar District, Andhra Pradesh (Singh H.N.)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



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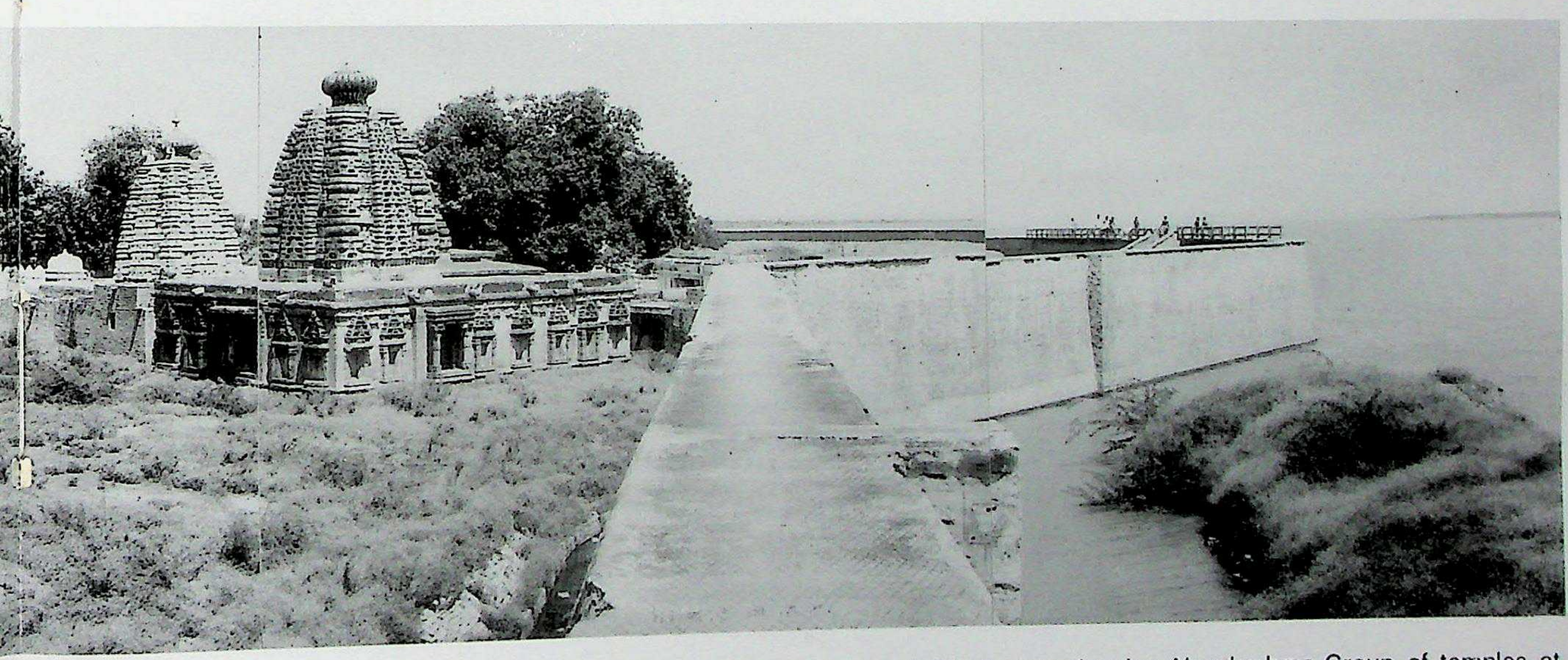
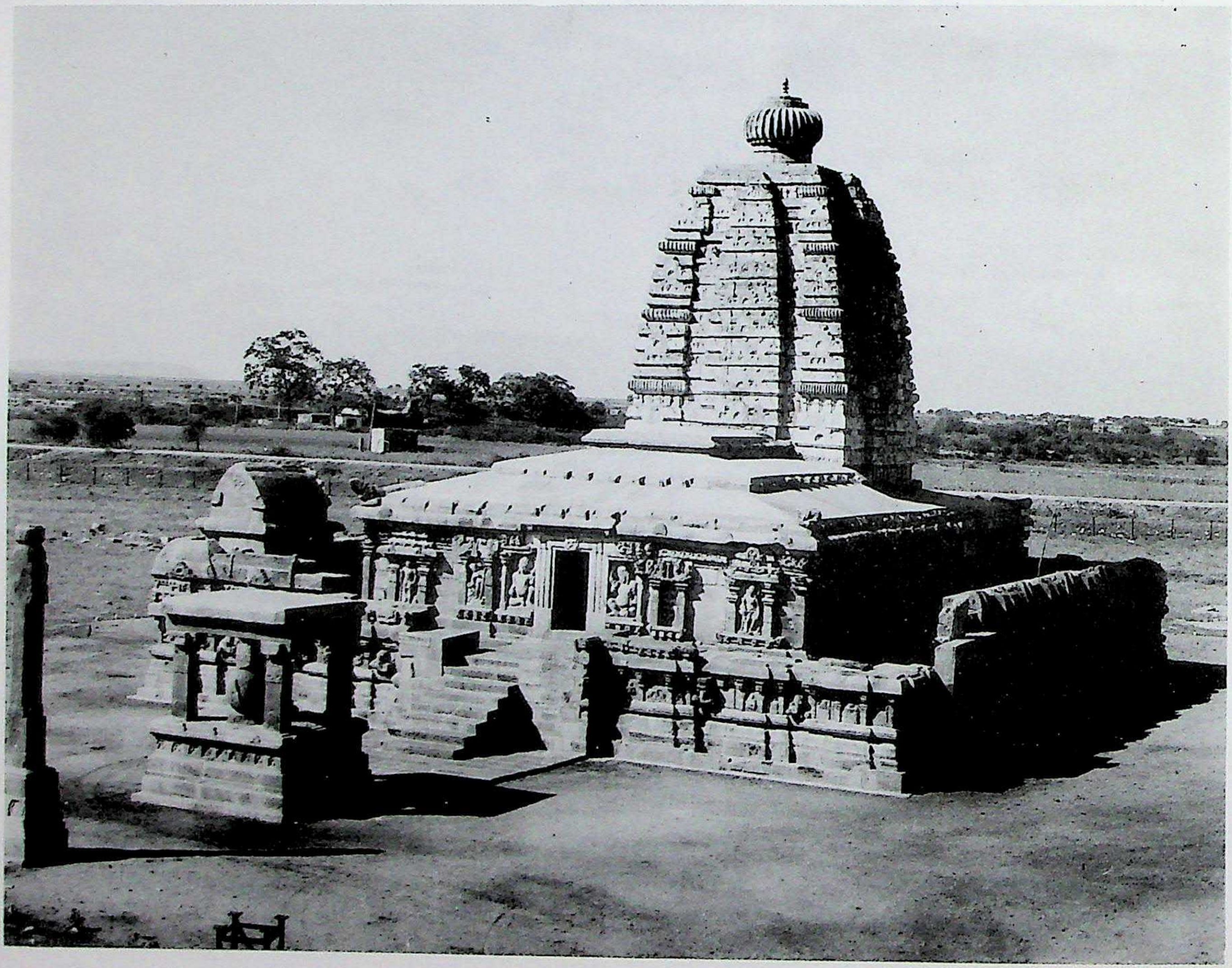


Pl. 105. Panoramic Post-view showing Navabrahma Group of temples at Alampur (on the left) salvaged by raising the greyne-wall (in the middle) and the dam-water (on the right) (Singh, H.N.)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



Pl. 106. Post view of the transplanted Kudavelli Sangameswara Swamy Temple at the new site in survey No. 100–2–B, –at the outskirt of Alampur town in Mahaboob Nagar District, Andhra Pradesh (Singh, H.N.)

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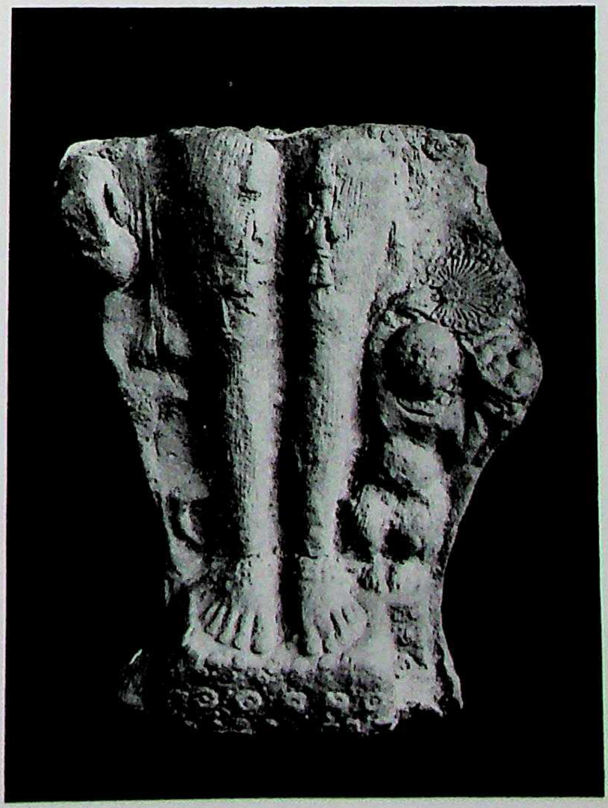
Pl.107. Terracotta female figure from Mathura (Kala, S.C)



Pl.108. Lower part of a terracotta female figure from Mathura (Kala, S.C)

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Pl.109 A terracotta seal from Erich, Distt.Jhansi, U.P. (Prakash, Indu)

Pl.110. A terracotta head from Sanchāna Koṭa, Unnao (Shukla, K.S)

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NOTES FOR CONTRIBUTORS

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लेखकों के लिए आवश्यक टिप्पणियाँ

1. इस वार्षिक पत्रिका में पुरातत्त्व, इतिहास एवं संस्कृति से सम्बन्धित सभी विषयों पर यथा–सर्वेक्षण, उत्खनन, अनुरक्षण, पुरालिपि, मुद्राशास्त्र, कला एवं स्थापत्य पर लिखे गये शोध–पत्रों, महत्वपूर्ण नवीन उपलब्धियों से सम्बन्धित टिप्पणियों और शोध–ग्रन्थों की समीक्षाओं को स्वीकार किया जायेगा ।

2. शोध–पत्र हिन्दी अथवा अंग्रेजी में लिखे जा सकते हैं ।

3. शोध–पत्र बायें पार्श्व में पर्याप्त स्थान छोड़कर दोहरे स्पेस में सुस्पष्ट टंकित होने चाहिए ।

4. यथासम्भव संक्षेप चिह्नों का प्रयोग न किया जाये । यदि ऐसा करना अत्यावश्यक हो तो लेख के अन्त में सन्दर्भ के बाद उनकी सम्पूर्ण सूची दी जाय ।

5. चित्र/रेखाचित्र के शीर्षक हल्की पेंसिल से उनके पीछे अंकित हों । इनके शीर्षक की एक सूची लेख के साथ अलग से संलग्न की जाय ।

6. श्वेत–श्याम छायाचित्र अच्छे, कन्ट्रास्ट और पूर्ण आकार (16.5 x 21.5 से.मी.) के होने चाहिए ।

7. आभार प्रदर्शन सम्बन्धी विवरण एक अलग पृष्ठ पर संलग्न किये जायें ।

8. सन्दर्भों के विवरण लेख के अन्त में अलग पृष्ठ पर संलग्न किये जायें । इसके लिए मानक प्रारूप निम्नवत् है :–

   (क) पुस्तक के सन्दर्भ में लेखक का नाम, प्रकाशन का वर्ष, पुस्तक का नाम (रेखांकित,) वाल्यूम, संस्करण, प्रकाशन का नाम–पता और सन्दर्भित पृष्ठ संख्या दिये जायें । उदाहरणार्थ :–

   गुप्ते, आ० एस० 1992 **आइकनोग्राफी ऑफ दि हिन्दूज बुद्धिस्ट्स एण्ड जैन्स,** प्रथम संस्करण, डी० बी० तारापोरवाला सन्स एण्ड कम्पनी प्रा० लि०, 210, डाक्टर दादा भाई नौरोजी रोड, बम्बई –1, पृष्ठ सं० 25.

   (ख) शोध–पत्रों के सन्दर्भ में लेखक का नाम, प्रकाशन का वर्ष, लेख का शीर्षक (डबल इन्वर्टेड कामा में), शोध–पत्रिका का नाम (रेखांकित), वाल्यूम, अंक, पृष्ठ संख्या दिये जायें । उदाहरणार्थ :–

   चक्रवर्ती, डी० के० 1978 "लैपिस लेजूली इन अर्ली–इण्डिया", **मैन एण्ड इनवायरनमेन्ट, वाल्यूम 2,** इण्डियन सोसायटी फार प्रिहिस्टॉरिक एण्ड क्वार्टनरी स्टडीज, फिजिकल रिसर्च लेबोरेटरी, अहमदाबाद, पृष्ठ सं० 51–58.

   यदि एक ही वर्ष में एक ही लेखक के एक से अधिक सन्दर्भ दिये जाने हों तो, पहली बार के अतिरिक्त निम्नवत् सन्दर्भ दिया जाये।

   चक्रवर्ती डी० के०, 1978.

   (ग) प्रथम उद्धरण में पूर्ण विवरण दिया जाये । बार–बार एक ही उद्धरण के लिये "पूर्वोक्त" का प्रयोग, लेखक का नाम और शोध-पत्र व पुस्तक के प्रकाशन के वर्ष के साथ अंकित किया जाये ।

9. लेख, चित्र एवं रेखाचित्र आदि के चयन के विषय में सम्पादक का निर्णय अन्तिम होगा ।

10. शोध–पत्र में उल्लिखित मतों के लिए सम्पादक उत्तरदायी न होंगे ।

11. लेख प्रकाशित होने पर लेखक को पत्रिका की एक प्रति तथा उनके लेख की पुनर्मुद्रित निःशुल्क 25 प्रतियाँ भेंट की जायेंगी ।

12. पत्रिका से सम्बन्धित समस्त पत्र–व्यवहार निम्न पते पर किये जायें :–

सम्पादक,
प्राग्धारा – उ० प्र० राज्य पुरातत्व संगठन शोध – पत्रिका
(जर्नल ऑफ दि यू० पी० स्टेट आर्कियोलॉजिकल आर्गनाइजेशन)
रोशन–उद्–दौला कोठी, कैसरबाग, लखनऊ – 226 018. उत्तर प्रदेश, (भारत)।
फोन नं० – (कार्यालय) 243045, (निवास) 238830

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